Music, Poetry and Art – 1929

IOWAN
IOWA CITY, IA.
FEB 5 1929

Negro Emerges From Obscurity in Recent Trend

The emergency of the Negro from literary obscurity to prominence is one of the most dramatic movements in American literature of this century, according to John T. Frederick, associate professor of English.

Because of their honesty, resolute avoidance of the sensational, and sheer competence as artistic creators, Negro poets and fiction writers have become established on the literary scene within the past four years, the university professor, author of three novels, declared recently.

The Negro appeared in the American novel of the nineteenth century either as a clown or as an object of exaggerated emotional attitudes. Members of this race were never portrayed as real pepole, and the work of their writers was negligible.

Professor Frederick mentioned as leaders of this emergence Claude McKay, Countee Cullen, Walter White, and Nella Larson.

Publishers, centralized in the east, no longer depend upon writers in that section of the country for material, said Professor Frederick in dicussing the regional movement now apparent in American literature. Creation now is national, with much important material coming from the middle west.

Another movement the Iowa man classified as international. He said that there now is a rapid exchange of impulses and ideas between American and European writers, and that American literature has lost its narrow provincialism of the nineteenth century.

STATE
COLUMBIA, S. C.
FEB 2 1929

What of the Negro Vogue in Literature and Art?

"Who brought this trash magazine here anyway?" asked the little Dresden china old lady, gingerly holding the offending periodical between two fingers.

"Why, that's my new 'Scribner's', Mrs. B.", laughed the young teacher from the college across the way. "What have you against such a high class magazine?"

"High class! Dirty nigger stories aren't what I call high class."

Investigation revealed that she had been reading that clever little skit, "Ruint," by Doctor Adams.

Certainly it is a far cry from the milk-and-water romances of her day to the frankness of the popular Negro stories of the present. Ned Adams, Julia Peterkin, Du Bose Heyward and Roark Bradford have won well-deserved acclaim with their interpretations of the "Congo creeping through the black" of the plantation Negro. Each in his own way presents this primitive, emotional people with a skill that could come only from intimate, first-hand knowledge.

There are, however, two or three thoughts that inevitably come to the reader. Despite the widely different treatment by the individual author, there is in all these books a striking similarity of material—the same superstitions, the same religious reactions, the same racial characteristics, which, in themselves, constitute the remarkable appeal of the stories. This leads one to wonder how long writers will be able to work this "vein" before it runs out.

Another thought—and in this there is no suggestion of a doubt of the high artistic quality of the work of each of these gifted authors, which comes with the reading of these books, is: Just where does the appeal of these stories as literature end, and the gratification of a widespread desire for frankness, for which the popular Negro of present-day fiction affords such an adequate medium, begin?

These picturesque, primitive people have so fired the imagination of the public that they are being exploited in almost every field of creative art. Negro books [illegible] the lists of "best sellers"; Negro "spirituals" are sung by the best singers everywhere; "Porgy" had a record-breaking run in New York; and now Harper's Magazine for February comes out with a frontispiece entitled "Ruby Green Singing," a reproduction in full color of a portrait of this Negro girl, by James Chapin (courtesy of the Rehn galleries).

One wonders where this wave of popularity is leading, and when the inevitable reaction will set in.

N. Y. **WORLD**
FEB 24 1929

Sees Negro Art Breaking Down Prejudice

Former Amused Tolerance Gives Way to Respect, Says Walter White

By Walter White

(Mr. White, Assistant Secretary of the National Association for Improving the Condition of Colored People, is the author of two novels, "Fire in the Flint" and "Flight." His new book, "Rope and Faggot: a Biography of Judge Lynch," will be published by Knopf next month.)

THE discussion of Krenek's "Jonny Spielt Auf" focuses attention in interesting fashion upon two things—the mass effect which Negro art has had upon American life and thought, and the extent of that art whether produced by Negroes or by white writers treating Negro themes. Not only have Negro singers, poets, novelists, actors and actresses and painters contributed materially to American life but their work has tremendously, though at times imperceptibly, changed the current concept of the Negro.

A decade ago the average white American thought of the Negro, if he thought of him at all, as a buffoon, a lackey or a criminal. American public opinion, therefore, so far as the Negro was concerned, was either apathetic, condescending or definitely hostile.

I do not for a minute want to give the impression that a revolution of thought has taken place which has reached every element of Americans. It is very doubtful whether this generation or the next one will see such a change. The civilized minority, as H. L. Mencken calls them, have, however, been reached to a considerable extent.

Attributes It To the Arts

The effect of this new concept of the Negro can perhaps best be seen by contrasting the public reception given "Jonny Spielt Auf" with that, just five years ago, which greeted Eugene O'Neill's "All God's Chillun." When O'Neill's play was published in the American Mercury and later presented at the Provincetown Playhouse, with Mary Blair and Paul Robeson, race riots were freely predicted; rumors were circulated that the Ku Klux Klan would march in a body to the theatre; Mayor Hylan refused to permit children to appear in the first act of the play, while throughout the country and especially in the South all sorts of calamities were predicted should the play be produced. Krenek's opera, however, whatever its shortcomings in its musical score or libretto, caused but a fraction of the acrimonious discussion that arose over O'Neill's play.

Despite concessions to a possible race prejudice the theme of the story could not be measurably altered. Yet it was distinctly evident that not only the informed but the great majority of the masses of people were able to consider the opera on its merits as music and story. Such a condition denotes a growth in tolerance and intelligence which is extraordinarily hopeful.

I venture the assertion that this change in public opinion is almost wholly due to the accomplishment of Negroes in various branches of the arts. Hundreds of thousands of Americans have sat in concert halls where they have listened to the singing of such Negroes as Roland Hayes, Paul Robeson, Marian Anderson, Jules Bledsoe, J. Rosamond Johnson, Taylor Gordon, the Hall Johnson Negro Choir and others. The same is true of the theatre where the late Florence Mills, Paul Robeson, Miller and Lyles, Bill Robinson, Charles Gilpin, Aida Ward, Jules Bledsoe, Adelaide Hall, Johnny Hudgins, Rose McLendon, Frank Wilson and others less well known have made indelible impressions.

Volume of poetry by Countee Cullen, James Weldon Johnson, Langston Hughes, Claude McKay and William Stanley Braithwaite have found their way to the library tables of many American homes. Novels by Nella Larsen, Rudolph Fisher, Charles W. Chesnutt, James Weldon Johnson, Claude McKay, W. E. B. Du Bois, Jessie Fauset, Jean Toomer, Eric Waldron and one or two others have in somewhat lesser volume accompanied the books of poetry. Drawings and paintings by Aaron Douglas, Hale Woodruff, Albert Smith and some less known have attracted attention and commendation.

Former Attitude Of Critics

The list could be augmented by the work of those mentioned together with plays and stories of Negro life by white writers such as Du Bose Heyward, William Seabrook, Carl Van Vechten, Howard W. Odum, John Vandercook, Paul Green, E. C. L. Adams and Roark Bradford, who have made a not inconsiderable mass of achievement which has profoundly changed the reaction toward the Negro.

Two interesting developments are now perceptible. When the present Negro art movement began a decade ago the reaction toward it, especially on the part of the critics, was usually either one of amused condescension or of too kindly tolerance. Books by Negro authors were judged not on the basis of sound standards but too often were praised with such phrases as "a good novel for a Negro." To a certain extent the work of Negro writers and singers is by some still so regarded. The great majority of critics, however, have developed to the point where work by a Negro must measure up to the same standards required of other artists. Such a change is desirable; more, it is vitally important.

A second interesting phase grows out of the one just mentioned. When "Shuffle Along," after an indifferent start, became one of the hits of New York, when Roland Hayes and Paul Robeson first began to be heard by considerable numbers and when books by Negro authors began to attract attention there were many who felt that this was simply the beginning of a fad which would soon pass. Many Negroes themselves had the same feeling. The result was a number of indifferent Negro shows on Broadway, and some of them downright bad ones who sought to capitalize the momentary interest in the Negro as a creator and source of things artistic. Fortunately, however, there was in the mass of Negro artists and of those whites who wrote about Negroes enough genuine talent to lift the whole movement out of being a fad and to give it permanence. The dancing of Negro choruses affected the dancing of the entire theatre. Negro jazz, especially through the use of it by such men as George Gershwin, for the first time came in for serious consideration. Negro spirituals gained enormous popularity, some of it based upon the genuine merit inherent in these songs.

Stream of Achievement

The net result has been that the fad stage has about ended. In the realm of books alone the present publishing season has seen or will see the presentation of a considerable number of books by or about Negroes. William B. Seabrook's extraordinary "The Magic Island" was the choice of the Literary Guild for January, while for February the selection of the Guild is Du Bose Heyward's superb "Mamba's Daughters," in the opinion of this writer a better book than "Porgy." Julia Peterkin's "Scarlet Sister Mary" has been a best seller in a number of cities, though it is to be doubted whether it has had as wide circulation as it deserves. Paul Morand's "Black Magic," a picture of Negroes as seen by Morand in various parts of the world, is soon to be published, as is "This Side of Jordan," by Roark Bradford, a novel of Negro life in Louisiana.

Andre Gide is on the spring list with a translation of his "Travels in the Congo." Four novels by Negro writers have been announced: Nella Larsen, who wrote "Quicksand" is represented by "Passing," a notable picture of a colored girl whose skin is so fair that she can "cross the line;" Claude McKay, whose "Home to Harlem" was a sensational success last year, follows that novel with another one, "Banjo," whose scene is laid in Marseilles; Jessie Fauset is another writer who will be represented by a second novel, "Plum Buns," and Wallace Thurman appears for the first time as a novelist with "The Blacker the Berry." Mr. Thurman is also the co-author of a play of Negro life, "Black Belt," which is now in rehearsal.

In addition to these novels New York audiences still flock to those perennial successes, "Showboat" and "Black-Birds of 1928," while outside of New York a second company of "Black-Birds" and Du Bose and Dorothy Heyward's dramatization of "Porgy" are, in the parlance of Broadway, packing them in. Roland Hayes is being greeted by larger and more enthusiastic audiences than ever before, his two recitals at Carnegie Hall, for example, having been sold out, even to platform seats.

Problems Not So Hard Now

I would not have it believed that the millennium has come. The great play of Negro life, or at any rate a completely honest picture on the stage of Negro life, is yet to be written.

Negro novelists or those who write of Negro life have gone a long way toward breaking down the barriers in choice of material, but there are phases of Negro life about which it is not yet possible to speak. Not all of the blame for this rests with publishers and readers.

Authors themselves must bear a share of the blame in that, for reasons of expediency and because that material is through its very drama easiest to write about, most novels of Negro life have been concerned predominantly with the lowest phases of Negro life. I do not quarrel with these authors. It takes a high order of perception and exceedingly great skill, if not genius, to take life which is not in itself melodramatic, or even dramatic, and weave it into a glamorous and interesting story.

However, these problems and difficulties which face those who write of Negro life are measurably less than those which confronted the writer even five years ago. "Jonny Spielt Auf," had it done nothing else, helped to reveal the considerable progress which has already been made and, one is safe in saying, serves as well as a sign-post toward that further enrichment of American artistic life which can come from Negro sources.

IOWAN
IOWA CITY, IA.
FEB 20 1929

The Rise of the Negro

PROF. JOHN T. FREDERICK, of the English department, has said that one of the outstanding dramatic movements in American literature of this century is the rise of Negro literature from obscurity to recognized prominence.

This is an example of one of the lines along which the Negro has developed since he has had the opportunity of educating himself. Negro music has always been noted for its beauty of sentiment and expression. Now the Negro writers are bringing the talents that made their music beautiful into the field of literature.

Professor Frederick says, "Within the last four years, due to their deliberate avoidance of the sensational, their honesty, and their sheer artistic ability as creators, Negro poets and fiction writers have become established on the literary scene." It is indeed remarkable that the Negro people are making such strides in the face of difficulties.

A number of years ago the Negro was never associated with anything that breathed of the intellectual or cultural. The popular picture of the Negro had him taking the role of a clown or of a laborer unable to think for himself. Recently the Negro has dispelled this idea, and has applied himself until along many lines he is gaining recognition.

The rise of the Negro is phenomenal. A race subjected to slavery, it was a primitive, uneducated class at the end of the Civil war. That it has overcome this handicap and is responding to the influence of education is a tribute to the mental capacity and adaptability of the race.

Dalton, Ga., News
Thursday, February 28, 1929

Primitive Negro of Old South Furnishes Material for New Genre of Literature

A new genre of literature has brushed across the great American scene with the development of something new—almost—under the sun: a realistic picturization of the gaudy, carefree, half-primitive negro of the Southern lowlands, says Henry Lesesne, in an article in the Richmond (Va.) Times-Dispatch.

This hitherto unexplored character has never shuffled across the pages of American fiction to any great extent other than in a light or mirth-provoking vein. Now, overnight almost, he has been brought to light by a small group of South Carolina literati.

It was a natural thing that this original fictional type should arise out of the paludal Carolina lowlands to reach the best seller class. For here, more than anywhere else in the country, are to be found settlements of negroes still living in the primitive, practicing voodooism, speaking in the main the same dialect they brought over from the Calabar coast in slavery days.

First to Write

So it was a rich and virgin canvass upon which these South Carolina realists, Julia Peterkin, a plantation mistress, and DuBose Heywood, the Charleston poet-novelist, began to paint—shuffling characters that none has ever understood save those living near them for years the saga of their simple lives as tenants and hired help, their superstitions, their religious exaltation, their elemental sorrows and joys.

No lavendar and old lace stuff here, which has been the motif of so much Southern scribbling; in fact, no mention of the glory that was the South, or that famous Dixie institution, the colonel. No mention of the valor of its warriors, nor the horrors of the Reconstruction. No reference to young knights of chivalry or equally impossible heroines.

A Generous Field

No, none of this.' Like Scandinavian realists, these fictional pioneers have found a copious field, and incidentally, captured the fleeting fancy of the public. There had been Uncle Tom's Cabins, and Uncle Remus, and "nigger yarns" a la Octavus Roy Cohen, but nothing like the refreshing, realistic presentation that was first contained in Julia Peterkin's volume of sketches, "Green Thursday."

These simple narratives of life's naked elements of birth and death, the earth's steaming richness and the jungle's damp breath, taking one behind the thin screen of civilization, was something on a new order, and it caught hold. Then came the best seller from the same pen, "Black April," a novel. Mrs. Peterkin, on her Fort Motte plantation, is now working on another Gullah epic.

Meanwhile DuBose Heywood brought out his story of that quaint old Charleston negro character, "Porgy." It, too, if not so close to the soil, was at least a remarkable interpretative presentation of the negro's mind and heart .

Another Book

Then came another volume that took the public's fancy. Dr. "Ned" Adams, a Columbia, S. C., physician, came forth with a volume of negro dialogues and anecdotes which revealed for the first time in print the life and philosophy of the swamp-dwelling blacks of the Congaree Swamp. While this was made of a different pattern than the Peterkin and Heywood works, it nevertheless explored, too, a new field.

HAMPTON CHOIR THRILLS BOSTON MUSIC LOVERS

Dr. R. Nathaniel Dett Acclaimed As Conductor And Composer, Sunday

WORK OF SOLOISTS IS HIGHLY PRAISED

Miss Elizabeth Sinkford, Soprano, Interprets Mood Of Spirituals

Afro American
3-16-29
Baltimore

BOSTON (Special)—Presenting a program of Russian liturgical music, American church music and Negro spirituals, the Hampton Institute mixed choir of [illegible] voices, singing at Symphony Hall under the direction of Dr. R. Nathaniel Dett, composer-conductor, thrilled an audience that occupied all available seating space.

Singers Praised

Of the concert the "Evening Transcript," local daily, had the following to say:

It would be of interest to know just what were the expectations of the audience which filled Symphony Hall Sunday afternoon for the concert by the mixed choir of sixty Negro voices from the Hampton Institute of Virginia.

Was this large gathering thinking in terms of the mellow harmonies, sonorous fervors and rich voices usually associated with Negro singers? Was it drawn to the concert by the reputation of Dr. R. Nathaniel Dett as a composer and a conductor? Was it prepared for the finely schooled and restrained music which it heard? Whatever the case, some portion of it must have been a little surprised to witness the union of ancient church music with the Negro spiritual which was the afternoon's principal occasion.

These listeners were not disappointed in mellow harmonies. They enjoyed, as well, the racial ardor that is often the most moving element in a concert by Negro singers. Yet they might have observed an artistic attitude and technical approach similar to that of other choirs—say the St. Olaf Lutheran Choir, for example—whose aim is the preservation of the spirit if not the idiom of the music of the church. The elements that differentiated this occasion from others of similar intent were the racial overtones and undertones observable in vocal timbres, rhythmic pulses and spiritual concentrations.

Passion Music

Of this union of religion and race, of rigidness and abandon, there were abundant signs upon the program. In several pages of program-notes, the conductor explained his purpose and method at length. The concert began with two Negro melodies which Mr. Dett treated as cantus firmus for contrapuntal elaboration. There was then a group of songs from the early church by now unfamiliar composers of the sixteenth and seventeenth centuries. Chaikovsky and Shvedof contributed Russian liturgical anthems. American church music was represented by two composers. Last of all came anthems and motets based upon Negro idioms and representing Mr. Dett as scholar and composer.

Dr. Dett, Scholar

As a composer and as a conductor, Dr. Dett discloses the scholarly musician who would create his impressions through careful workmanship. He uses the tools of a composer to knit the characteristic idioms of his race into a compact and designed whole. He has restrained the enthusiasms usually inseparable from these idioms to an ordered and dignified expression. In manifesting his conception of the spiritual meaning of Negro music, he led a choir trained to his own careful procedure. He conducted in benevolent bearing and graceful gesture, with a rounded movement of the baton that obtained surprisingly sharp responses. The singers represented a combination of individually good voices. In ensemble they were excellently blended, and since the singers were seldom permitted to apply the full force of their tones, there was never a harsh note or combination of notes emitted during the course of the concert.

The numbers in which the music was most engrossing to the listener and which were most heartily received by the audience were those in which there were parts for soloists. Indeed, the singers that took these parts were well above the average to be found in choirs of the kind.

Miss Sinkford

Miss Elizabeth Sinkford's voice heard in two numbers, is one of race and throbbing beauty, poignantly typifying the racial fervor that adds so much tense vitality to this new spiritual music of the Negroes. Possibly many in the audience were disappointed that the singing was not more generally vigorous than it was and for this reason applauded the brisk closing number, "Let Us Cheer the Weary Traveler," in which a quartet was used, with more than usual heartiness. With scarcely less enthusiasm they received the lively "halleluiah" of Chaikovsky's "O Praise Ye God" and the advancing and receding dynamics of Shvedof's rapidly enunciated "O Lord, Our God Have Mercy."

Music, Poetry and Art – 1929

TRIBUNE
MINNEAPOLIS, MINN.
APR 14 1929

THE RISING RACE.

Almost suddenly the white world has awakened to a respect for the Negro as an artist, which is aiding the more deliberate campaign to win him respect as a human being.

Negro plays are successes, north and south, in an otherwise dull theatrical season; Negro lectures are making inroads upon the British monopoly of the women's club lecture field; Negro music, from jazz to spirituals, has stormed the country. It is impossible to trace direct relationship between these phenomena and a change in race attitudes; but that there is a growing change in race attitudes no one can doubt. The University of North Carolina, in the heart of Dixie, has had a series of lectures by Negroes; in the North, Bryn Mawr, Hobart, and the Connecticut College for Women have for the first time opened their doors to colored students; interracial meetings are of common occurrence in the large cities of the south.

In this change the Urban league, like its most militant confrere, the National Association for the Advancement of Colored People, has played a significant part. The eighteenth annual report of its activities — ranging from parent-teacher meetings in Richmond, parks for Negroes in Louisville and Jacksonville, more jobs open to colored workers in Chicago, to Boy Scouts in Baltimore; interracial meetings promoted north and south, endeavors to canalize the flow of Negro labor and research into the actual status of the race—reveals a busy, useful force. A decade hence its influence will be even more obvious than today. Foreign visitors realize more than we who are used to it, the grave problem created by the existence of 10,000,000 second-class citizens in this republic. That there has been so little violence in the course of the adjustment of relations between the two races is a tribute to both but particularly, perhaps, to the darker; and the work of the Urban league is one of the most reassuring pledges for the future.—New York Herald-Tribune.

PRESS HERALD
PORTLAND, ME.
APR 17 1929

The Negro As Artist

New ~~York Herald~~-Tribune

Almost suddenly the white world has awakened to a respect for the Negro as an artist which is aiding the more deliberate campaign to win him respect as a human being. Negro plays are successes, North and South in an otherwise dull theatrical season; Negro lectures are making inroads upon the British monopoly of the women's club lecture field; Negro music, from jazz to spirituals, has stormed the country. It is impossible to trace direct relationship between these phenomena and a change in race attitudes, but that there is a growing change in race attitude no one can doubt.

STATE
COLUMBIA, S. C.
OCT 15 1929

Count Keyserling on the Negro.

In an article on "What the Negro Means to America" in the current Atlantic Monthly, Count Hermann Keyserling, noted philosopher and traveler, says: "Nothing America has created so far can bear comparison with the convincing power of Negro dancing and music—possibly with the one exception of Christian Science." In another place he wrote: "The two contributions of America to world culture are Professor Dewey and [redacted] jazz." Professor Dewey and Chirtstian Science will have to fight it out for second place; the Negro has cinched first place in a cake-walk.

Famous men frequently have to say strange and startling things to keep up their lecture and magazine rates. At the same time it is true that they are keen observers and their observations cannot be dismissed with a smile. Count Keyserling's prophecy is that the Negro will ultimately possess America just as has possessed Africa. At least three great non-Negro civilizations, he tells us, tried to maintain themselves in the latter continent but failed. The Negro was pallbearer at all their funerals. He will play that role again on this continent.

Count Keyserling's major premise is that those nations will survive that keep closest to Mother Earth. In the United States he notes a strong tendency on the part of the white man to get away from Mother Earth—a coast to coast flight from farms to cities and industrial centers. The Negro, on the other hand, has taken root in the American soil and become "a more authentic American than the white native, even though there may have been no admixture of alien blood since the days of the Mayflower."

His other premise is that emotion is stronger than intellect and the artistic expression of the emotions a more potent force than the invention of instruments and machines. "The printing press was invented in Germany—but the world has not become German because of that; had Germany produced nothing else, its very existence would have been forgotten. For technical inventions are soulless and can be appreciated by everybody; they eventually belong to him who gives them a soul."

The Negro, according to the Count, is the only one in America who has a soul and the great gift of expressing it artistically. He not only has his distinctive song and dance, his folk-lore and story-telling, but his religious emotions and expressions are nearer the original Christian than the white man's. In addition to his greater spiritual vitality, the Negro also enjoys greater physical vitality. "The American man who has passed the 40's with extraordinary frequency looks spinster-like.... He is rarely creative. The mere fact that he puts up with such an inordinate amount and degree of routine life proves lack of original vitality."

The case of the Negro vs. the white man, as presented by the Count, certainly favors the Negro. But there are other facts the German-Russian philosopher overlooked. In the first place, the Negro's greatest, if not sole gift to the nation—the Spirituals—is a product of slavery. The better educated Negroes of the present generation seldom sing them, wishing to forget everything that smacks of their past, and resent it when Northern visitors in their innocence and ignorance ask them to sing their "Old-time Spirituals." Nor have they produced, since their emancipation, anything of equal artistic merit and value. The blues and other jazz songs attributed to them are the creations of the East Side, New York—the expression of the Russian Jewish soul. Berlin, Gershwin, Cantor, Jolson—these are the singers of Nego songs, as Joel Chandler Harris, Ambrose E. Gonzales, Octavus Roy Cohen, Mrs. Julia Peterkin, DuBose Heyward, Howard Odum, and others are writers of their folklore and short stories. The same is true of the dances attributed to them. The raw materials of these arts were undoubtedly furnished by the Negroes, but the finished products are the works of white men and women.

In the second place, the Negroes have been fleeing from the farms in even greater numbers, relatively, than the whites, as the "Harlems" of New York, Philadelphia, Baltimore, Detroit Pittsburgh, and other cities can attest. And if it is true that cities are the white man's cemeteries it will apply with equal, if not greater force to the Negro. As for his superior physical vitality, no vital statistics ever gathered will bear the Count out. Not only has their birth rate been rapidly decreasing, but their death rate is still considerably higher than that of the whites, being highest of all, in the cities. In 1860 they constituted over 14 per cent. of the total population; today the proportion is a scant 10 per cent.

It is not intended here to speak disparagingly of the Negro's gifts and capacities, or the splendid progress he has made in all lines in the last half century. He has moved forward by leaps and bounds and justified the hopes of his well-wishers. He is deserving of continued encouragement and assistance, and surely no intelligent person in the South would willingly put an obstacle in his way or make his upward climb more difficult. Our own progress is inseparably linked wih his. Our purpose has been to show how superficial and wide of the mark are the observations and conclusions of learned foreigners who pay flying visits to our country. And as for prophecy, it is well known what type of mind indulges in it. Who shall inherit the earth only the gods can tell, and they don't. Meanwhile, we shall lose no sleep over the Count's dark forebodings.

BALTO. TEACHER-POET GETS RECOGNITION

Verse of Gough McDaniels Is Accepted by Magazines.

Afro-American

IN GRUB ST. GROUP

8-31-29

Will Contribute to Nationally Known Book.

Baltimore, Md.

That Baltimore may give another poet to the world of literature developed recently when it became known that the verse of Gough D. McDaniels, history instructor at the Douglass High School, has been accepted and favorably commented on by magazines and that he had been included in the group of American poets who contribute to the Grub Street Book of Verse.

During the past summer, Mr. McDaniels has devoted considerable time to literary productions and his works include poetry, drama and book reviews. Among magazines which have accepted and published his works is Contemporary Verse and a poem will appear in the November issue of Opportunity.

Grub Street Group

McDaniels' climb up the literary ladder has also been rewarded by his inclusion in the group of composers who contribute to the Grub Street Book of Verse. This is a periodical published by Henry Harrison and contains the compositions of the country's leading poets.

The 1929 issue of this magazine, off the press for September, will contain a copy of his poem, "One Day." He is also completing for early publication a poem, "An African Love Song," and a three-act drama of Negro life. V. F. Calvertoin, editor of the Modern Quarterly, and author of "Sex and Civilization," has expressed high regard for the work of Mr McDaniels.

Two of the author's poems follow:

Who hopes
That storms are done,
If a soothing sun
Linger?

Who cares
If dead hearts live?
If a battlefield
Grows grain?

Who sees
That willows whirr,
In moon-lit groves,
In summer?

Who sings,
If wandering stars,
In dew-chill'd morns,
Murmur?

Who laughs,
If dead rose leaves,
Wishing the sun,
Remember?

GRAY LAYS

If graying clouds
Could make green hills
As gray,

If winds could whirl
A staid sea's soul
As sand,

If [illegible] could rend
A fit flame
As done,

If deeply low
A wet leaf chill
As death,

Alone with stars
I know the song
I know

NEW YORK SUN

SEP 25 1928

RESENTS DEMAND FOR 'NEGRO ART'

American-Born Artist of Race Explains Why.

The public expects the negro artist, particularly a practitioner of the graphic arts, to produce "negro art," something peculiarly unique and bizarre. And that expectation, according to A. Richard Reid, Harlem portrait painter, places him at a distinct disadvantage.

Mr. Reid, who is becoming known for his portraits of both white and negro subjects, is arranging a downtown exhibit for this fall. His treatment is quite conventional, and this, he says, is as it should be. His views on the so-called "negro art" follow:

"During the last two or three years much has been said and written of that vague nonenity captioned 'negro art.' Eighty per cent. of the writers who attempted to enlighten us on the subject confuse subject matter with treatment of the subject. Hence the illusion—'negro art'—discussed alike by the layman and the professional who earnestly believes he fully comprehends this theme.

"If a negro painter chooses one of his fellowmen as a subject the world immediately proclaims his creation 'negro art.' The term art has to do only with treatment of subject and not with subject matter. There are innumerable artists of the Caucasian group who can, and do, portray negroid types with infinitely more skill than many negro artists. We recall quite vividly the drawings of negro characters illustrating the stories of Octavus Roy Cohen. These illustrations are the fruition of a Nordic artistic sensibility.

"The negro's recent advent in the artistic world is indeed novel.

"The fallacy—'negro art'—had its inception in the novelty of the situation. Needless to say this fallacy is almost an insurmountable barrier to the negro artist's progress in America.

"Let us for a moment review the negro's history in relation to his environmental conditions. He is numbered among the oldest American citizens; every technic he has acquired, whether in the mental or physical realm, is Americanized through and through. This condition will prevail as long as the negro's environment remains American.

"The negro may select a subject from his immediate groups, but his treatment is distinctly tinged by his Americanized skill. One finds little difficulty in distinguishing French from English art, or German from Spanish art. But if an artist of any one of these groups was reared and received his training in a foreign environment his creations would have all the earmarks of the land of his adoption.

"Art, like the divinely human trait sympathy, knows no race, creed [illegible] nationality. It is the noblest expression of man's deepest emotions, molded into a tangible realty, influenced by his individual peculiar environment.

"The problem of no small moment is—shall we loose the shackles which bind the negro artist to undeniable mediocrity, that he may surmount the fallacy of 'negro art' and give to the world vital, vibrant expressions of his colorful, hectic background of servitude, illusion, long suffering, fear, hope and, alas, disillusion?"

Music-1929

Hayes Reception Is The Greatest Ever Accored A Visiting Artist Here

Four Thousand People Gather in City Auditorium to Hear Great Tenor in Most Well Balanced and Varied Program Ever Heard Here.

Independent 2-7-29 Atlanta Ga.

The largest and most appreciative audience ever to greet a visiting artist in this city listened in rapture to the program of songs rendered by Roland Hayes, America's greatest singer, last Friday night at the City Auditorium. Fully four thousand people, white and black, crowded the Auditorium and by their unstinted applause paid tribute to the great singer, and quite a number of those who sat in the audience had come from surrounding cities to hear Mr. Hayes.

One of the most impressive features of the recital was the sincere reception accorded each number rendered by the singer, and the applause came from all sections of the house.

Mr. Hayes presented a well balanced and varied program, with the conventional classic, romantic and modern groups, but he undoubtedly reached the climax of his art in the rendition of Negro spirituals which he chose as his closing numbers. However, encores were requested from some of the earlier groups sung, to which the singer most graciously responded to the delight of his audience.

The following are articles which appeared in the Atlanta daily papers:

"Four thousand people, of both races, sat in the auditorium last night and, by their unstinted applause, paid tribute to the exquisite art of a Georgia 'colored boy.'

Roland Hayes, tenor of ineffably sweet voice, greatest singer the Negro race has ever produced—and not far short of the greatest any race has produced—sang to an audience that drank in every perfect note of his songs in an entranced silence rarely experienced at an Atlanta concert.

Of the four thousand—estimated—present, the greater number were members of Hayes' own race. At a guess, there seemed to be about 1,500 in the sections reserved for white people and the remainder were in the colored half. But, in either section, the delight and appreciation of the wonderful singing offered to them was equally intense. It was an occasion, artistically and by reason of the peculiar racial significance, long to be remembered with utmost satisfaction.

Carefully Selected Program

Hayes' program was probably the most carefully selected and well balanced of any offered here by any singer in recent years. Just as his interpretation of the great variety of songs he sings bespeaks a remarkable intelligence directing and controlling the gift of song with which he is blessed, so his selection of songs demonstrates that intelligence further.

The first three sections of his program, by the very nature of his race and his reputation, seemed but a prologue to the final section, consisting of those Negro spirituals of which he is the greatest of all interpreters. Yet, in those first groups, were some numbers never to be forgotten. One in particular, Rachmaninoff's "Songs of Georgia," was so effective that, later in the program, the singer repeated it in response to many requests.

English Songs Delightful

His English songs were delightfully done, especially the well-known "It Was a Lover and His Lass," by Quilter, and his Schubert Group demonstrated a surety of touch and tone shading that Hayes possesses in surpassing degree.

But, after all, it was when he announced the first of his Negro songs, "Water Boy,' that the real highlight of the evening began. This work song of his race is, as nearly everyone surely knows, one of the sweetest of minor melodies ever written for a song.

Then followed, in rapid succession, "You Better Mind," "Ezekiel Saw de Wheel," "Go Down Moses," "My God Is So High," "Going Home," and "Crucifixion." Some were on the program, some were encores. All were so perfectly done that they will still haunt the musical memories of Atlanta until Hayes comes again, even though it not be for another four years. He sang last night under the banner of the Southern Musical bureau and they ought to see that he comes back quicker the next time.

Percival Parham proved a perfect accompanist and, at Hayes' insistence, took several well-earned bows with his principal."—Ralph T. Jones, Atlanta Constitution.

Observations | The Trend of Current Thought and Discussion

Collapsible Color Line

(By Uncle Dudley in the Boston Globe)

Telegraph [illegible]

Tomorrow afternoon at Symphony hall occurs an event which does not look momentous, but is so. The tree was planted 60 years ago, but is only now beginning to mature. From Hampton institute in Virginia comes a Negro choir of 60 mixed voices to sing a program of religious music, Roman, Russian and American, ending with Negro spirituals. Their conductor is Dr. R. Nathaniel Dett, himself a distinguished composer, and a Negro.

This is only one of the many steps in a rapid progress. In Europe as in America, Mr. Roland Hayes, the Negro tenor, is accepted as a supreme artist. His success has unlocked the door for members of his Race almost equally gifted. Negro plays and Negro actors delight the theater-going public and command the respect of their profession. There is a brilliant Negro journalism, and a flourishing Negro literature. In Harlem, New York, a Negro city within a city has sprung up into distinctive social and cultural life. For half a century Negro education has been patiently gaining its way. But that is something which has been more or less done for the Negro. This cultural and artistic conquest is something which the Negro is doing for himself.

In the 1860's, when Fisk university was little more than a struggling grammar and high school lodged in a federal army barracks at Nashville, Prof. G. L. White, a white teacher from the North, who knew and loved music, began playing with these Colored children's voices. He found them gems unpolished. Next he grew curious about the quaint and touching songs which they learned at home and began studying these in their parents' cabins. He had discovered an entire and new literature of folk-song. It happened that he was treasurer of the school. Finances were at dead low ebb. Would the trustees allow him to try a concert tour with his singers? They opposed it. The idea was lunacy. The story goes that against the advice of everyone he took all the money out of the treasury except $1 and started. Two places welcomed him, both antebellum strongholds of antislavery, Oberlin college in Ohio (a highly cultivated musical center), and Brooklyn, where Henry Ward Beecher, brother of the author of "Uncle Tom's Cabin," opened his church to them. Audiences were enchanted; the Fisk Jubilee Singers became famous; toured America and Europe, and built Jubilee hall, the main building of Fisk, from their earnings. They also performed a service equally if not more important, they introduced Negro music in its dignified form to the world.

The rich black mother earth out of which all true culture springs is folk lore. The soil of all great music is folk song. Music is the supreme modern art, the one art in which our age surpasses all previous ages. Literature, architecture, sculpture and painting—all these have been done previous to the past three centuries as well, if not better, than we of the modern world can do them. Music alone is virgin soil. And the one unique, distinctive contribution which has thus far been made by the Negro. This is well known in Europe, whether we know it or not. And where this pure stream of Negro melody has remained undefiled by money-hunting white imitators squalidly hack-writing so-called "ragtime" or jazz, that stream remains pure, beautiful, touching and noble. For it is the heart song of a wronged people. This chant of captivity from a house of bondage (a bondage not yet loosed) arises in beauty to the ears of the world to shame and humble us.

If anyone questions the fact of this Negro conquest of the major art of our time, a conquest which has been felt even in the European world of music, the proof is ready to hand. Orchestral symphonic music is the most advanced form of this art. And in the work of white American symphonic composers, from the "Dance in the Place Congo" of Mr. Henry F. Gilbert to the "Rhapsody Negre" of Mr. John Powell, the rich hues of Negro melody and rhythm run all through the texture.

At the recitals of Roland Hayes the color line dissolves. White and black sit elbow to elbow. And there will be more of this before there is less. What is the meaning of it? Just what is it that has happened here? Something quite simple and very profound. Music is a universal language. It knows not race, nor color, nor nationality. It knows only humanity. For music is beauty, and beauty is the religion of all souls. When beauty speaks, as it does speak through graet music, the voices of hate and wrong are stilled, and we worship. This people that we have wronged has found a way to conquer us; not by violence, but by melody. In the face of a cultural triumph in this magnitude by the Negro the pretense of white superiority will become difficult to maintain. It is true, education and the economic liberation of the Race must proceed. But meanwhile the Negro is liberating himself in a manner totally unforeseen; he is walking joyously and free into a promised land which is his by native right—the land of art and letters.

President Lincoln proclaimed the Negro's body free. But not Abraham Lincoln nor anyone else can free his spirit. This he must do for himself and is doing. The Negro cannot be kept in bondage. For in his soul dwells the divine emancipator, music

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The Tide of Color

By A. THOMAS

"How shall we rise?" the Negroes ask,
"It is a Herculean task
  To cast aside the barriers
  Which now impede our way.
Cold brutal hearts with hate inbred,
Biased minds by vain tradition led,
  But make us doleful carriers
  Of woe and stern dismay."

"Shall we by force of arms contend
For rights which fellow men transcend—
Or seek, as Africs, to become
United once again,
And as a race the world subdue,
That cringing fellow men may rue
Their hour of triumph, and we be numb
To piteous cries of pain?"

Heaven forbid that you forget
Your God, your past, and seek to set
A moral code to justify
Oppression of the weak.
Rather to tread your lowly way
Than be the oppressor; rather decay
Than seek the will of God defy,
As men are fain to seek.

If you would thrive, rise up as men
Bound firmly by the truth; begin
To break the ties by color wrought
That would the truth confine;
But spare the mystic chords of peace
And Godly love, which will increase
The power of any cause that's fraught
With truth, when men combine.

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Doth Justice Sleep?

By BEN FRANKLIN GARDNER

If it be truth that men are equal made
And justice knows no man, no race, no creed;
If quality of manhood only counts,
What right have men my progress to impede?

O, freedom, where art thou? We long to know
When will the storm of prejudice abate?
To arms, O truth and justice, strike the blow,
And rid this land of mockery and hate.

O brothers tell me, is this life so dear
To live it we must pay the price of shame?
Say shall we quake beneath the hand of fear,
Leaving our children no prized page of fame?

O, may this never be my people's fate,
As long as stars illuminate the sky,
O, may we e'er oppose the hand of hate,
Shouting a song of freedom, tho we die.

GLOBE
BOSTON, MASS.
MAR 9 1929

COLLAPSIBLE COLOR LINE

TOMORROW afternoon at Symphony Hall occurs an event which does not look momentous but is so. The tree was planted 60 years ago, but is only now beginning to mature. From Hampton Institute in Virginia comes a negro choir of 60 mixed voices to sing a program of religious music, Roman, Russian and American, ending with negro "spirituals." Their conductor is Dr R. Nathaniel Dett, himself a distinguished composer, and a negro.

This is only one of the many steps in a rapid progress. In Europe as in America, Mr Roland Hayes, the negro tenor, is accepted as a supreme artist. His success has unlocked the door for members of his race almost equally gifted. Negro plays and negro actors delight the theatre-going public and command the respect of their profession. There is a brilliant negro journalism and a flourishing negro literature. In Harlem, New York, a negro city-within-a-city has sprung up into distinctive social and cultural life. For half a century negro education has been patiently gaining its way. But that is something which has been more or less done for the negro. This cultural and artistic conquest is something which the negro is doing for himself.

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President Lincoln proclaimed the negro's body free. But not Abraham Lincoln nor anyone else can free his spirit. This he must do for himself, and is doing. The negro cannot be kept in bondage. For in his soul dwells the divine emancipator, music.

Uncle Dudley.

Music-1929

HERALD
NEW BRITAIN, CONN.
FEB 12 1929

NEGRO SPIRITUALS

Twice within a few days in New Britain programs of Negro spiritual songs were given; by the Tuskegee quartet from the college founded by Booker T. Washington—these singing before an appreciative audience in South Congregational church—and by a Negro soloist who sang Sunday night in Trinity Methodist church.

Negro spirituals form a distinctive American contribution to the art world. Throughout the world they are recognized as such, and it was an Italian publishing firm which first recognized their excellence and put them forward as distinctive art songs having a unique niche in music. Although it is commonly supposed that only Negroes can interpret them to the best advantage, it is generally conceded that the tunes originated from whites, gained their peculiar harmonic flavor by being taken up by the southern Negroes while still in slavery, and finally emerged as art songs with the help of the white man's artistry, although at least one Negro composer of parts has been active in promulgating them in line with the white man's music.

The emotional quality of most of these songs, their plaintive character, their weird harmonies, and the compelling uses to which words expressive of the most divine hopes of the Christian religion have been put in these songs, make them favorites among the faithful and the art music lover alike. After all, what is art for except the expression of emotion in an exalted form? Just as the "Londonderry Air" epitomizes the soul of the Irish minnesingers, so "Nobody Knows de Trouble I've Seen" with one full sweep penetrates the soul of the dark race during its darkest days of American slavery.

It is useless to ask, "Who wrote the spirituals?" And it boots one little to endeavor to trace their ancestry beyond the colored brethren in whose possession they were found. It is equally useless to emphasize that when the black men were brought to our shores as slaves they had no music and that what they developed after reaching here they must have got from the whites. When one reasons in this fashion one inevitably comes to the realization that no whites who originally might have furnished the tunes had them when they were found in the possession of the Negroes. It therefore is an indubitable conclusion that the spirituals as we know them today—except for the addition of white man's harmony—were in fact and in kind a Negro product. Further proof, if any were needed, can be offered by the fact that no white man ever thought of combining words and music in just that manner. They bespeak the soul of the blacks, not the whites. White men never went through the experiences to give birth to such music.

Sophisticated critics with the foreign mind who do not fancy yielding to America an art contribution of consequence if it possibly can be avoided—and of this breed there unfortunately are many in the country—acclaim with satisfaction that the spirituals really are not American, but are Negroid. This fools no one who reflects that the Negroes whence the spirituals came are Americans, and not Africans. There is a vast difference between the American Negro and his African prototype; to this day the black races in Africa have produced no art music, and though they have had contacts with whites in Northern Africa for centuries this has not resulted in songs of the spiritual caliber. The spirituals are just as thoroughly American as can be claimed for Indian music, such as it is.

We never have heard of an audience that was not touched by the finest of the Negro spirituals. They are poetic in content and powerful in appeal. The wonder of them is that they were evolved at a time in the history of America when music was the last thing the whites cared about or had time to cultivate. Now the value of the treasure trove is widely recognized. The more we hear them the better we like them.

HERALD
DAYTON, O.
JAN 19 1929

DAYTON SINGER OUTSTANDING IN UNITED STATES

Pupil of John Finley Williamson Gains Renown Throughout Country.

CHARLES L. D. HIGGINS.

Dayton, the home of the famous colored poet, Paul Lawrence Dunbar, who died a number of years ago is also the home of Charles Lawrence Dunbar Higgins, tenor singer, of 620 South Perry street, one of the outstanding colored singers in the country.

Harry Burleigh, of New York City, famous composer who has arranged many of the spirituals that have become known throughout the world, is now coaching young Higgins, and has predicted that the Dayton lad, who is only 21 years old, will become the greatest colored singer of all time.

Until he left for New York, young Higgins was a page in the court of common pleas, and through his appearance at a number of social functions, he had already become recognized as one of the best singers in the city.

A pupil of John Finley Williamson, who has gained country-wide reputation as a teacher of voice, and leader of the famous Westminster choir, he will resume his studies with Williamson at the Ithaca Conservatory of Music next year, and will be one of the few Dayton students that the choirmaster will continue to instruct when he takes up his duties as dean of the conservatory next September.

Higgins is the son of Mr. and Mrs. Charles D. Higgins, and the godson of Mrs. Mathilde Dunbar, the mother of the famous poet. He comes from a family, noted for the musical ability, five of his sisters having unusual ability. The family is one of the oldest in the city, being able to trace their forebears, located here, for more than 130 years.

Appeal of Roland Hayes' Concert

By JESSE O. THOMAS

Independent
2-7-29
Atlanta Ga

The internationally renowned tenor, Roland Hayes, gave his second concert in Atlanta on the evening of February 1 in the City Auditorium. Four years ago he made his initial appearance in this city, since he became a world character. The white section of his audience was not quite as large and colorful as it was four years ago. Of the 4,000 people of both races who heard him, approximately 1500 were members of the white group. The Negro section of the Auditorium was probably larger than it was four years ago. Practically every seat in the left half of the Auditorium, from the Orchestra seats to the roof, was filled.

His program was divided into the following divisions: I—F Gasparini's Caro Laccion, Beethoven's Adelaide and Galuppi's Eviva Rosa Bella; ,II—Schubert's Die Post, Die Krahe, Die Forelle, Rachmaninoff's, Songs of Georgia and Massenet's, Le Reve de Manon. III—Rachmaninoff's, In the Silence of Night, Quilter's, It Was a Lover and His Lass and I Will Go with My Father A-Ploughing and Gerald Tyler's, Ships That Pass In the Night. IV—Negro Spirituals, You Better Mind, Ezekiel Saw de Wheel, Go Down Moses and My God is So High. In addition to these numbers he responded to many encores to the consuming delight and estasy

of his audience.

As one observed the compelling control and fascinating ease with which he held his audience and the irresistible and protracted applause which so completely motivated the behavior of his listeners, he realized that the by-products of this event were in some respects more significant than the music itself. First, the twelve or fifteen hundred Negro students who heard him got a new appreciation of the capabilities and possibilities of their own race. Second, in view of the fact that the applause usually started and ended in the section occupied by the young white students, it gave much hope for a more tolerant attitude and a higher appreciation for personality, regardless of the skin in which it is clothed, by the oncoming generation of the white population. The white people who heard Hayes will be compelled to remove from their imagination the boundary line of intellectual and artistic attainment. Third, the twenty-five hundred Negroes who made up a part of the audience of four thousand were well dressed and made the same response to the Master Musician's renditions that the other section of the audience made, showing the same musical appreciation and the same reaction. In this way they made their contribution toward interracial good will and understanding.

In these three definite and fundamental directions, the contribution under consideration made by Roland Hayes was very definite in character and abiding in nature.

VINDICATOR
YOUNGSTOWN, O.
FEB 7 1929

Roland Hayes

Roland Hayes, who sang in Stambaugh Auditorium last night, is more than a credit to his race: he is its benefactor. He shows the latent possibilities of the colored people, their capacity for self-improvement as well as their inherited talents. Nature endowed him with a voice of uncommon beauty, with sympathetic understanding and intelligence. His own work and study made him the admirable artist that he is. If his audiences love to hear him sing negro spirituals, which he can do better than anyone else, they are just as deeply impressed with his singing of the classics in our own and foreign languages. Last night's audience would have stayed indefinitely to listen to him and seemed to disperse only because it was reluctant to ask too much of him.

We are hearing a great deal just now about good will between peoples; the most effective ambassador of good will is a man like Roland Hayes, who, by making the most of his own possibilities, wins respect and friendship for all his race. Hayes is living proof that Booker T. Washington was right when he urged the colored people to make the most of themselves and let the race question take care of itself. In the final analysis the only thing that counts is, What can you do?

Roland Hayes' Tenor Notes Delight Audience of 4,000

Constitution
2-2-29
Atlanta Ga.

Four thousand people, of both races, sat in the auditorium last night and, by their unstinted applause, paid tribute to the exquisite art of a Georgia "colored boy."

Roland Hayes, tenor of ineffably sweet voice, greatest singer the negro race has ever produced—and not far short of the greatest any race has produced—sang to an audience that drank in every perfect note of his songs in an entranced silence rarely experienced at an Atlanta concert.

Of the four thousand—estimated—present, the greater number were members of Hayes' own race. At a guess, there seemed to be about 1,500 in the sections reserved for white people and the remainder were in the colored half. But, in either section, the delight and appreciation of the wonderful singing offered to them was equally intense. It was an occasion, artistically and by reason of the peculiar racial significance, long to be remembered with utmost satisfaction.

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—RALPH T. JONES.

Colored And White Bands To Try For Jazz Honors

2-16-29
Afro-American
Baltimore Md.

Ike Dixon And His Aces Of Jazz Will Defend Baltimore In Big Musical WAR

Baltimore will be the battleground of the biggest musical war ever declared in the East during the last week in February.

On the offensive, [illegible] the biggest white bands in the country will line up. Among these are Lew Brown's Orchestra, of New York City; the Royal Arcadians, from Philadelphia; Hay Hendersons "Pitter Club" Orchestra and the Clown "Sax" Kings, of Baltimore.

On the defensive will be the four colored orchestras. Here we find such well-known combinations as Jack Stovall and Hi Maniacs from Philadelphia; Lloyd Gibb's Cotton Club Orchestra, of New York; Bill Pierce's Hot "9", from Washington; and Ike Dixon and His Aces of Jazz, of Baltimore.

Never before in the history of the city has such a large aggregation of musicians, white and colored, been assembled to entertain the lovers of jazz. Thousands are expected to storm the New Albert in their effort to hear the winer of the contest play his way to fame and supremacy.

The affair, which has aroused city-wide interest among both races, is sponsored by the Everready Amusement Corporation, of which Lew Goldberg, a well-known local musician, is the president.

The showing of colored Baltimore's musicians depends on the jazzy speed of Ike Dixon and His Aces.

ATLANTA, GA.
Constitution
JAN 20 1929

Roland Hayes, Famous Negro Tenor, Sings Here February 1

Roland Hayes, of the ineffably fine tenor voice, most wonderful singer the colored race has yet produced, will appear in concert at the city auditorium for his second time in Atlanta on Friday, February 1, it was announced Saturday by S. Russell Bridges, president of the Southern Musical bureau.

Four years ago Hayes, then fast gaining recognition as a really superb tenor, packed the auditorium with both white and colored admirers. For his second local appearance on February 1, the auditorium will again be divided into two sections, as it was four years ago, one reserved for white patrons and one for colored.

Tickets will be placed on sale several days ahead of the date of the concert, at places easily available to each race and it is expected that a crowd at least the equal of that of four years ago—which nearly filled the auditorium—will again turn out.

Hayes, since his appearance here, has sung in practically every important city in America and Europe and has been enthusiastically acclaimed as one of the greatest tenors of the age of any race.

Critics this season declare that his voice is more beautiful than ever before and declare that he is yet on the upgrade, getting better and better as the years pass.

Hayes was born in Georgia, a poor negro farm boy, son of ex-slaves. He worked for his education, putting himself through Fisk university by dint of hard manual labor. It was as a member of the famous Fisk Jubilee Singers that his voice first attracted national attention.

Despite the many singers, both white and colored, who have of recent years featured negro spirituals in their programs, there is none who can equal Hayes for the exquisite beauty of this class of music. He will include a large group of spirituals in his Atlanta concert.

Other types of song included in his program are the bel canto compositions of Handel, Mozart and the Italian masters, the romantic songs of Germany written by Schubert, Schumann, Brahms, etc., and the rustic songs of old England.

ROLAND HAYES.

Savannah Ga., News
Sunday, February 3, 1929

PRES. HUBERT TELLS OF HIS APPRECIATION

Sees Great Good From Roland Hayes Concert

President B. F. Hubert of the Georgia State Industrial College said yesterday that he was highly pleased at the splendid and hearty co-operation received by the students and teachers of the college in their efforts to bring Roland Hayes to Savannah for his concert. He states that it is not only a splendid indication of what the people here think of the artist, but it also adds to the growing feeling on the part of those who have the interest of the Georgal State College directly at heart that the best people in Savannah and in all this Southeastern section of the country are standing in solid phalanx behind the program of the college and will give it the support necessary for continued growth and power.

Among other things he said: "I am happy that such a great crowd got the chance to see and hear a man who has struggled to the topmost round of art, coming against impediments of poverty and misunderstanding. I am glad that a native son of Georgia could speak a language that every man of true culture could appreciate and understand regardless of the group with which he is identified. Music is a great art. It tends to make folks forget littleness and narrowness. It lifts men to higher things. Savannah should congratulate itself on its splendid tribute to a great singer. For my part, I cannot thank my friends as I would like for their generous support. It is my earnest wish that in some little way it will be possible for me in my own little field to add something to the comfort and satisfaction of all groups of Savannahians. Let us rise to the heights that Roland Hayes has lifted us in his singing. If in our work this year we can do just what Roland Hayes is doing, put heart, soul and mind in it with all the physical vim and power we have, Savannah will go forward in all lines. Hayes said to me just before shaking hands with us in parting at the train, 'I never let anything stand between me and my work.' It is a wonderful thought—a man who can get such a vision of life must succeed. It seems that the message of Roland Hayes to Savannah is that all groups should harmonize in order to reach the heights, even as his tones brought harmony and music that all enjoyed. High notes and low notes all had their meaning, but were sweeter when linked together. Could it not be that this is why the world is peopled with so many varied kinds of folks? Georgia State College is proud of Savannah."

Music-1929

TIMES
Elizabeth, N.J.
JAN 18 1929

Literature of Colored Race Is Subject of Talk

Mrs. Margaret Whaley, Assistant Librarian, Speaker a Meeting of Women's Club—Madame Farrington Smith Entertains With Group of Negro Spirituals

"The literature of the colored race," was the subject of a talk by Mrs. Margaret Whaley, assistant librarian, at the meeting of the Woman's Club, at Carteret Arms yesterday.

"The negroes," said Mrs. Whaley, "do not have to look beyond their own people for leaders to emulate, heroes to worship, men who by their lives and their achievements are an inspiration and a challenge to the race." Mrs. Whaley then mentioned the leading scientists, artists, historians of the negro race, and pointed out that they are recognized not as negro artists or scientists, but simply as one of the great in their profession.

Negro Literature Gaining

The field of negro literature is such a vast one, the speaker said, that she could speak of only a part of it. She mentioned the folk songs, the blues, spirituals and plantation songs briefly, and then talked at length of the new negro, the new renaissance.

"It is an interesting fact," said she, "that in the last four or five years, negro authors have gained more public recognition than ever before.

"This wave of sudden and rather overwhelming recognition and popularity has its advantages and disadvantages." It gave the negro writers with real talent self-confidence, and aided in overcoming their racial inferiority complex, but "on the other hand, the unbalanced, almost hysterical praise of anything written by a negro, brought about a feeling of contempt from the educated negro for the white enthusiast."

Must Overcome Racial Barrier

Their inferiority complex is the greatest artistic barrier that a negro writer has to overcome, said Mrs. Whaley. Countee Cullen, she said, endears himself to those of his own race and to sentimental whites when he writes:

"Yest do I marvel at this curious thing:
To make a poet black and to bid him sing."

"But, she continued, "one of their greatest poets, Langston Hughes, has brought down a storm of protest from his people because he has not written in the conventional manner but has been a poet interested in artistic material rather than in sociological problems."

The negroes, said Mrs. Whaley, do not want their most primitive types interpreted; they only want exhibited college youths.

The Foremost Authors

Whereas the earlier writers felt that art must fight social battles and compensate social wrongs, the younger artists take their material objectively with detached artistic sense; they create characters—not mere types, said Mrs. Whaley.

Mrs. Whaley then discussed some of the foremost representatives of the race and their work. The negroes have not done much in the field of the novel, she said, but they have produced a few great novelists. She spoke of Miss Jessie Fauset's novel, "There Is Confusion," and of the work of Claude McKay and Jean Toomer, who are famous as both authors and poets. "Home to Harlem," by McKay, is considered by critics one of the best novels of the current year, Mrs. Whalen stated. Dunbar, too, wrote several novels, she said, but his poetry far overshadows his prose.

Charles Chestnutt would have rivalled Bret Harte if he had not turned to the serious purpose of trying to correct the distortions of reconstruction fiction, she stated. "The Fire in the Flint," by Walter White, is a swift moving, straightforward story of the contemporary conflicts of black manhood in the South, said the speaker.

"It is in the field of poetry," said Mrs. Whaley, "that the negro has given his greatest contribution to the world. As one of their own has said, 'Poetry is the essence of the negro soul.' His daily habits of thought, speech, and movement are flavored with the picturesque, the rhymic, and the euphonious."

Phillis Wheatley, one of the first women poets of America, wrote a great deal of religious poetry, said Mrs. Whaley, some of it intensely patriotic.

Their Greatest Poet

The greatest negro poet, she said, was Paul Lawrence Dunbar. "No one ever surpassed him in the use of the dialect," she said, "and the two great qualities of his work are pathos and humor." "One of the later negro poets," she said, "have that quality of undiluted, infectuouls fun bubbling over in its childlike merriment, that Dunbar's abounds in."

"In the works of the contemporary poets we notice," said Mrs. Whalen, "that dialect has been almost entirely discarded and humor is noticeably lacking." She discussed the works of Jessie Fauset, Georgia Johnson, Braithwaite, Dr. Du Bois, Countee Cullen, Jean Toomer, Anne Spencer, and James Weldon Johnson.

To illustrate the various qualities she attributed to each of the poets, Mrs. Whaley read a number of poems by these writers in the course of her talk.

Madame Farrington Smith entertained with a group of negro spirituals. She sang, "Oh, What a Wide River," "The Calvary," "Roll, Jordan, Roll," "Gwine Up," "All God's Chillun Got Wings," and "Little David, Play on Your Harp."

Tea was served. Mrs. William H. Bawden, Mrs. Laurence D. Baker, Mrs. Karl W. Biddle, and Mrs. Fred D. Schneider, poured. The hostesses were Mrs. Edward W. S. Jasper and Mrs. Ray Hills Davenport.

A short business session preceded the program.

TRIBUNE
CHICAGO, ILL.
JAN 30 1929

George Garner Wins Praise in Varied Program of Songs

The song recital given by George Garner, colored baritone, at Orchestra hall last night was an exhibition of what can be accomplished by a person gifted with voice and talent and willing to study. Here was a program covering a wide range, beginning with a group of Gluck, Scarlatti, and Purcell of the ancients, going through two groups of lieder and one of English songs, and ending with a series of spirituals.

Mr. Garner has a light voice which is of excellent quality as long as he does not try to force more power into it than its natural characteristics make advisable. He has studied the languages faithfully and to such good effect that possibly his German is a little more clearly uttered than his English. He understands the turn of a phrase, and he is evidently in innate sympathy with most of his songs. Altogether, he made a more than commonly favorable impression.

ROLAND HAYES TICKET SALE TO BEGIN TODAY

Large Advance Demand for Reservations for White Persons Announced.

Constitution 1-27-29

Seats for the white section of the auditorium for the recital to be given next Friday night by Roland Hayes, famous negro tenor, will go on sale at 9 o'clock this morning at the box office in the Cable Piano company. S. Russell Bridges, president of the Southern Musical Bureau, Monday stated that the large advance demand for reservations made it fortunate that the auditorium was available; otherwise many persons would not have been accommodated.

Seats for the section reserved for colored patrons went on sale Saturday morning at Yates & Milton Pharmacy on Auburn avenue, with a heavy demand noted both Saturday and Monday.

Roland Hayes, pronounced by critics both in America and Europe to possess the sweetest of all modern tenor voices, was born in Georgia and it is evident that his "home folks" are going to turn out by several thousand to give him a big reception Friday night.

Hayes has announced that he will devote one entire portion of his program to negro spirituals.

Macon, Ga., Telegraph
Monday, January 14, 1929

A NEGRO'S MUSICAL TRIUMPH

Not many years ago a Negro boy, Roland Hayes by name, son of a former slave, was doing the ordinary chores on a Georgia farm. He went to school with the boys from neighboring farms, but he was ambitious and at last managed to get to college and was graduated. Like many Negroes of the South, he possessed a good singing voice and friends persuaded him that he should study music. He did so, and tirelessly worked to get funds needed to have the best musical instruction. At last he was able to go abroad and gave a recital in the City of London.

From that night in the British metropolis Roland Hayes, musically speaking, became a marked man. Since then he has sung in practically every European country, and he has lately returned to the United States after a long tour of England, France, Germany, Holland, Austria and Russia. Everywhere critics have praised the quality of his voice. One year ago he sang in Amsterdam and the critic of the Amsterdam Telegraph said: "His voice is indescribable; its timbre, its flexibility, the unbounded richness of shades—all these have something that you do not find in anyone else, a kind of amazement at its own wonder, a veneration, a tenderness for all art and all sound. Every tone comes from the heart, from a heart that trembles in reverence for all that is beautiful and immortal, for art." Hayes is back home for an American tour and will sing at the Municipal auditorium in Savannah, under the auspices of the Georgia State college, January 30.

The remarkable career of this Georgia Negro is interesting. We of the South have always remarked upon the Negro's love of music and the wonderful throats nature has given to so many members of the race. The old farm choruses, the unique spirituals, have thrilled thousands of white listeners. It was once a subject of debate whether the Negro would respond to musical culture and be able to sing the classics. Hayes and other members of his race appear to have answered that question in the affirmative. This young singer has mastered the language, so far as his musical needs are concerned, and sings the works of the Italian masters in the Italian tongue.

It is something of a triumph for the farm boy of Georgia, the son of a slave, to come back to his native state and entertain his hearers with his wonderful voice, through the medium of music which appeals to all people of whatever race.—Columbus Ledger.

Savannah, Ga., News
Thursday, January 31, 1929

AUDIENCE DELIGHTED BY ROLAND HAYES

GIVES FINE RECITAL

Auditorium Crowded and Great Applause Given Singer

BY JANE JUDGE

Seldom has a visiting artist been accorded a reception such as was given Roland Hayes, tenor, last evening, in the municipal auditorium, and seldom has it been so deserved. For this was very fine and beautiful singing in the purest lyric manner. It is highly individual, intimately concerned with the music itself and not at all concerned with effects to be produced.

Because there is nothing showy about it, it is almost possible at first to miss the full wonder of his voice, but never quite possible. Very soon one feels the compelling vitality of his tone, produced without effort and without restraint. Rich variety of tonal color plays over his singing. Individualistic as his style is, it is also completely candid and unaffected. The voice gained in warmth, power and sweetness as the program proceeded, and the effect of the lovely cantabile intensified. It was truly creative singing that the audience was hearing, springing out of some inner force within the artist and arousing indescribable emotions in those who listened. People's eyes were filled with tears and their throats choked at the close of "Goin'

Home" from Dvorak's "New World Symphony," so tenderly and exquisitely sung. Nor was this the only time when emotion welled up at some tremendous sadness as in the wailing minor notes at the end of "Waterboy" or in the commanding religious feeling of such spirituals as "Go Down, Moses" and "My God Is So High." The last was new to most people here. So, too, was "Crucifixion," given as the final encore, and deeply stirring in the marvelous suiting of the words to the strange and beautiful music. It was sung with accompaniment and showed again the perfect pitch of the singer's voice. This had been revealed earlier when he began without piano accompaniment, singing several bars and coming in with absolutely true pitch when the accompaniment began.

In the spirituals a new personality seemed to stand forth. This was not the same singer who sang the fragile and lovely English ballads or Galuppi's dance song, or such lightly moving songs as Schubert's "Die Forelle," or such tender, lyrical numbers as the dream song from Massenet's "Manon," and "In the Silent Night," by Rachmaninoff. Something more dramatic combined with instinctive feeling for the musical expression informed his singing of the spirituals. He added something of his own artistic creation to them.

It was only that the contrast was more striking in the spirituals, for indeed in each group of songs, it might almost be said in each song, a new personality emerged. Roland Hayes is a singer who identifies himself completely with the music. Few singers have so versatile a gift. He appears to be at home in all languages. His reverence for the verity of the music is equalled by his regard for the individual beauty of words. Each word in whatever tongue—English, German, French, Italian—is as perfectly shaped, as clearly produced, and with as little effort, as his melodious tone. Finer diction has never been heard here. Every word received its full value, yet with infinite variety of tonal effect. Even the most delicate pianissimo passages, in which he excels, preserved the sound of every syllable. It was very interesting to observe, too, how he modulated the tone and changed the tempo of different stanzas of the same song, bringing out by these contrasts unsuspected beauties. His legato singing was most lovely.

The perfection of his diction was immediately evident in his beautiful singing of "Adelaide," in English, in the opening group. It was with the lively and graceful little song, "Eviva Rosa Bella" by Galuppi that the full charm of his singing was first felt, and nothing could have been happier than the encore he chose, "Passing By," an old English melody of rare charm by Henry Purcell.

The program was by no means a conventional one. It held many surprises and included many little-known numbers. Besides the encores already mentioned, he sang "Didn't It Rain?" a spiritual harmonized by Burleigh.

Percival Parham added to the success of the program by his skillful and sympathetic handling of the piano accompaniments. He played Schubert's "Die Forelle," which has a lovely accompaniment, with unusual style, and Roland Hayes acknowledged his excellent work by making him share the applause.

The auditorium was crowded from the orchestra to the dome and the great crowd was tremendously enthusiastic, applauding again and again. Half the orchestra, the boxes and part of the dress circle was occupied by white people. All the rest of the house was filled with people of the artist's own race.

The concert was presented by the Georgia State Industrial College. The seating of the great audience was admirably handled. Hundreds of automobiles were parked outside the auditorium and for blocks away. The traffic was expeditiously managed.

Savannah, Ga., Press.
Thursday, January 31. 1929

ROLAND HAYES IS GREAT ARTIST

HIS DICTION IS PURE AND TONAL EFFECT PERFECT

(By Dora S. Mendes.)

Savannah paid tribute last night to one of America's greatest artists, when the capacity of the auditorium was taxed by those who went to hear Roland Hayes, the negro tenor. Seldom if ever has the local community heard so perfect an artist. His singing is marked by all the outstanding features which make for the real interpreter of song, and his wonderful insight into the compositions made the program one of rare beauty.

Powers of Interpretation.

The variety of the program gave the artist full scope to show his remarkable powers of interpretation, each selection was different, the inner meaning of the music claiming the entire attention of the singer, and at times one forgot that it was a human being singing, it seemed as if he were disembodied spirit breathing forth in perfect understanding the wonderful harmonies and meaning of the songs. His diction is the purest ever heard on a Savannah stage, and no matter what the language he sang in, every word was distinct and clear, and at the same time the tonal effects were perfect. His mezzo voce work claimed a large amount of attention so artistic was it, and like all his singing was marked by the greatest simplicity.

Schubert Numbers.

Some of his selections were new to a Savannah audience, and those which were familiar took on a different meaning when sung with such marvelous interpretation and beauty of voice. Beethoven's "Adelaide," and "Eviva Rosa Bella" (Galuppi) in the first group were beautifully sung with a smoothness and delicacy of tone which made them exquisite. The singing of the three Schubert numbers made the audience realize that Hayes has won his reputation as a Leider singer from his insight into these German songs, and his command of the language. Rachmaninoff's "Songs of Georgia" was was one of the features of the evening, so perfect was the phrasing. In striking contrast to this number was the aria "Le Reve de Manon" by Massenet, sung like in a dream with all the exquisite tone quality, and in perfect French. "In the Silence of the Night" (Rachmaninoff), left nothing to be desired and charming for its delicate simplicity and beauty was "I Will Go With My Father A-ploughing." Showing the splendid dramatic quality of the singing, and at the same time the unusual beauty of a modern composition was the singing of "Ships That Pass in the Night" (Gerald Tyler).

Spirituals.

The program closed with a group of spirituals, and never have they been sung as Hayes sang them last night. Into them were put all the pathos of the songs, and the wonderful insight which makes them have so strong an appeal. "My God Is So High" and "Go Down Moses" seemed to grip the audience, and were received with most enthusiastic applause. Among the most enjoyable numbers of the evening were sung as encores. "Goin' Home" from Dvorak's "New World Symphony" was exquisite, and brought tears to the eyes of many. "Didn't It Rain" was another of different type, "Water Boy" was another of the appealing songs which affected everyone. The other encores were "Passing By" and "The Crucification," which last he sang without accompaniment, and by its beautiful singing, its fine dramatic quality, and its marvelous interpretation, made it a magnificent climax for a perfect evening of artistic song.

The pianist, Percival Parham, was one of the best accompanists that has appeared here with any artist. His splendid sympathetic accord with the singer, made his playing a part of the beauty of each composition. Never intruding his accompaniments one was scarcely aware of them, and yet at all times perfectly conscious of the fine background being given the artist. In recognition of his fine work, Hayes made the accompanist share in the applause which he received. The concert was under the auspices of the Georgia State Industrial College and much credit is due the management that it was able to present to Savannah one of the finest artists ever heard in this city.

HAYES RECITAL NETS OMAHA "Y" $800

Call

"Sang Himself Into Heart of Omaha" Say Critics on Daily Paper

Kansas City

OMAHA, Nebr.—Aside from affording Omahans [illegible] opportunity to hear one of the world's greatest tenors, the Y. W. C. A. here received more than $800 from the Roland Hayes recital February 20. The tenor's appearance was sponsored by a group of women headed by Mrs. Gentry Waldo, with whom Mrs. A. W. Jeffries and Miss Mary Danley, 'Y' secretary were associated.

The concert was held in auditorium of Technical high school before a capacity audience. According to the comment of the Omaha World-Herald (daily) Hayes sang hisself into the heart of Omaha and further said that he must be heard to be appreciated. Mr. Hayes is now in California for his coast engagements. While here Hayes occupied a suite at the Hotel Fontenelle, the finest and most commodious hostelry in Nebraska.

Tampa, Fla., Tribune
Wednesday, February 27, 1929

Negroes Rehearse For Program in Auditorium Friday

Final rehearsals are being held in preparation for the first annual negro music concert, which will be given Friday night at the municipal auditorium and will feature a chorus of more than 200 voices.

George L. Johnson, negro music specialist on the staff of the Playground and Recreation Association of America, has been working among his race in Tampa during the last month in preparation for the event and members of the board of recreation believe the concert will be one of the outstanding music features of the season.

In addition to training a group of negro soloists, Johnson has organized a community glee club and the chorus. Local negro choir directors and others interested in becoming leaders in the music field also have been trained by the New York specialist.

The entire balcony of the auditorium has been reserved for negroes, who will enter the building through the west doors. The dress circle and orchestra has been reserved for whites. Much of the preliminary organization work has been handled by J. E. Culmer, one of Tampa's leading negro ministers and acting secretary of the urban league. Frank Williams, supervisor of negro music in the city schools, will serve as accompanist for the chorus.

National Guide
Cleveland, Ohio
May 19
1929

LOUIA VAUGHN JONES

Ohio Musical Artist Grips His Audience

Special to The National Guide

Tulsa, Okla., April 24.—A large crowd greeted Louia Vaughn Jones, Negro violinist of New York and Paris, when he appeared in a varied program Tuesday night in Convention Hall. Especially were his broad and voluminous numbers well received. One half of the auditorium was reserved for white guests. Jones, recently returned from five years study in France.

Langston University, April 18 (Langston, Okla.) — Mr. Louia Jones, violinist, of Cleveland, O., drew large and unstinted applause from his hearers during his appearance at the Langston University. Mr. Jones has studied abroad for seven years. The student, faculty and the music lovers of the community shared the pleasure of the evening. Mr. Jones was accompanied by Miss Margaret Sanford, also of Cleveland. The arrangement of the recital was made by President Z. T. Hubert, who is making it possible to have a number of such artists come to the school from time to time.

Music-1929

AUDITORIUM

SOUTHERN MUSICAL BUREAU PRESENTS
Friday, Feb. 1 ST. 8:30 P. M.

ROLAND HAYES

IN CONCERT

TICKETS ON SALE TUESDAY
At Cable Piano Co. for white folks.
At Yates & Milton's Store for colored folks.
Prices: 50c, $1.00, $1.50, $2.00; Boxes $2.50. All seats reserved.

Atlanta

Two Grand Concerts—Wednesday, February 6 at 3 and 8:30 P. M.
By the

MINNEAPOLIS SYMPHONY ORCHESTRA

HENRI VERBRUGGHEN, Conductor; HUGH HODGSON, Piano Soloist
Seat Sale Opens Saturday Morning, February 2, at Cable Piano Co. Prices: 50c to $2

Noted Negro Singer, Born in Georgia, to Appear in Savannah.

Enquirer Sun
Columbus
Ga.
1-20-29

Romance finds embodiment in the career of Roland Hayes, the famous Negro tenor who will fill an engagement in Savannah at the municipal auditorium this month, under the auspices of the Georgia State College. This singer who is as well known in Europe as in his own country, and who has been twice commanded to sing before King George of England, was born in the little town of Curryville in this state. He and his two little brothers went with their mother to Chattanooga when Roland was fifteen and, as they were too poor to take a train, they walked all the way, carrying their few belongings with them.

A sketch of Roland Hayes in Mary White Ovington's *Portraits In Color* (The Viking Press) gives the following vivid picture of the forlorn little family as they tramped the fifty miles between their obscure home and the big city:

> They had entered upon a great adventure. Curryville was a settlement in name, but it boasted no centre of population, was miles from the railroad, and one scarcely knew where it ended or began. Its ill-equipped school was opened but for a few weeks in hte year. Father and mother, ex-slaves, had farmed the ten acres of land assigned them at the close of the Civil War. The father had been dead three years, and crippled before that, so the mother plowed and planted and cooked and scrubbed and washed and ironed, while the children, as soon as they were big enough, helped at many tasks. Their education had been meagre. They could barely read and write. But now this was all over. They were going to a city where there would be graded schools and work was paid for in money. All the boys should be educated in Chattanooga. . . . With this high future ahead of them, they climbed up and down the long hills out of Georgia, north into Tennessee.

The author of the sketch tells us that Roland had a job as a foreman of a department in a sash-weight factory, earning three dollars a day, within a year. His wages were necessary to the family, so he had to go to school at night. He sang lustily at church services and one evening he was given a solo part in an anthem in a concert arranged by a young Negro from Ohio. The latter was impressed by the boy's voice, so much so that he urged Roland to sing for a living and took him to a music store to listen to records by Sembrich, Eames, and Caruso. When Roland heard the latter's voice he was overcome, and we are told that in later years he expressed his feelings on this occasion by saying, "It was as though a bell rang through my heart."

So Roland Hayes began to struggle for an education in music, in addition to keeping up his work in the factory. His mother opposed his giving up his job, but finally consented that he go away to study, giving him his portion of their savings. He started out for Nashville, giving "singings" on the way for ten cents a concert. Once in Nashville he entered the Fisk University. There he stayed for four years, working in the summer to earn his tuition. He took first stand in the music department and at twenty-four went East with the Fisk Jubilee Singers.

In Boston he met one of the members of the Pendennis Club of Louisville where he had been hired as a waiter during vacations. This gentleman, a Mr. Putnam, put him in touch with Arthur Hubbard, a distinguished vocal teacher and the latter gave him his musical education without charge. From the first, Roland Hayes made a fine impression with his voice and manner, and he received help from white music lovers and from his own race. But he had to overcome the handicap of being a Negro when it came to a public appearance. After eight years of striving against racial prejudice he was permitted to rent Boston Symphony Hall and there he gave his first important concert. The evening netted him $2000.00 and his reputation was made. This was in 1918 and since then he has won European prestige and has sung with all the great American orchestras. He has recently returned from a successful European tour and now comes back to his native state to del[illegible] his exquisite voice.

Roland Hayes sings in four languages. We heard him sing in German and Italian in concert with the New York Symphony Orchestra, two years ago, and he gave an excellent rendition of classic songs. But in the songs of his own race he was most delightful and touching. In *Swing Low Sweet Chariot* and *Deep River* his mellow, beautifully rounded tenor brought tears to one's eyes. There was simplicity and feeling back of the art of the singer.

A beautiful voice is God's best gift to man. And in the history of the world's great voices it has often seemed that when a man or woman is endowed with a lovely vocal instrument, no matter how poor, how obscure or how handicapped in any respect they may be, a divine influence apparently watches over them and imbues them with the courage and endurance to bring that voice to perfection. And friends and helpers seem to spring up to make the way less heart-breaking. Oftentimes, the struggle and disappointments encountered in the effort to develop the voice add to its emotional richness and so a seeming hardship is transmuted into a blessing.

The Savannah audience which will hear Roland Hayes sing on January 30 will have a delightful experience, not only musically but in the realization that a Negro born on Georgia soil has had the strength, courage and integrity to accomplish great things and to reflect glory on the land that gave him birth.

TIMES-NEWS
ANN ARBOR, MICH.
JAN 19 1929

Roland Hayes Heard in Sixth of Choral Union Concerts

Negro Tenor Presents Fine Program; Spirituals Most Applauded

By Carl E. Gehring

The song recital given by Roland Hayes, Negro tenor, in the sixth concert of the Choral Union course on Friday evening in Hill auditorium, was in most respects a replica of his recital here two seasons ago. No greater compliment can be paid to Hayes, for at that time he astounded the many who never had heard him before, with the magnitude of his personality and artistry. Thus his return to Ann Arbor was a welcome one for those who admire the best in music. With the passing of two years, the artist has matured somewhat, has even aged, and he has rather modified a savage approach which made hearing his singing of the highly finished and intellectual Brahms on the former occasion a unique musical experience.

Hayes as interpreter may be likened to Moussorgsky as creator. The late James G. Huneker referred to the latter as "a musical primitive." The term also applies to the singer who infuses into his recitals a quality that is absent in the work of the majority of artists. It is the virile quality of another race and order, which, transposed into the highly cultivated art of sophisticated civilization, gives Hayes' music its poignant flavor and irresistible power. The primitive influence is regenerating and an evidence of health. Casella, in a recent trip to Russia, found the influence of the spectacular Tschaikowsky at low ebb, the influence of The Five, as a group, almost dead, and the living Glazounov practically out of the picture. But the Moussorgskian influence was growing.

Influence of the Primitive

So the influence of Roland Hayes, Paul Robson, Percival Parham and Lawrence Brown, primitives, all of them, and spokesmen of the Negro race in the present scheme of things musical, is likely to expand. As Moussorgsky in music and Dostoevsky in literature wrote prophetically of changes to come which since have been realized in Russia, so the very existence of these Negro musicians indicates changes are at hand in music, changes in art, sociological changes. Amalgamation is cited as the solution of the race problem in this country. In jazz there already is the musical union of Caucasian and Negro peoples.

The efficacy of opening the evening with the long "Adelaide," by Beethoven, while questioned before the concert began, brought applause upon its conclusion. Hayes was supreme in its rendition, and this supremacy he maintained throughout the program. His personal dominance over the audience, too, was striking. No quiet, no music, was the rule, the length of the interval that elapsed between the appearance on the stage of Hayes and Percival Parham, his accompanist, and the initial bars of "Adelaide" becoming painful. But while the artists waited, still and immobile, the audience settled down.

Talent Is Diversified

The intense glower with which Hayes can regard his hearers, his engaging smile and tremendous histrionic ability are matched with a similarly wide range of vocal expression. The tenor's voice is not a large one, yet it has power which is emphasized by fine conservation of effect. The voice, beautifully modulated and soft in quality, typical of the more primitive peoples in its richness, appears at its best in lower registers. When singing fortissimo in high registers, it sometimes appears forced. Hayes also is a linguist, his enunciation in French and German quite equalling his English.

Hayes sang equally well and sympathetically from various schools of music. His programs usually begin with works of the older schools and evolve to the modern, ending with the music of his race. "Adelaide," which he sang with extraordinary beauty and refinement, was followed by "Evviva Rosa Bella," by Galuppi, and "Oft on a Plat of Rising Ground," from Handel's "Il Penseroso." Schubert, represented on the program by "Die Kraehe," "Die Nebensonnen," and

"Wohin?", preceded "Mon Bras Pressait," by Widor, and Keochlin's "Le The."

Operatic Aria Is Sung

There is sadness in this man's pianissimo, an elemental sadness, bespeaking the resignation of a race long thwarted. The darker tone-coloring that Hayes injected into the Schubert group induced an exquisite re-birth of the composer's ideas. For encores to the third group, Hayes offered the "Dream" aria from Massenet's "Manon," in which his high pianissimos approached a soft falsetto in quality, and "I Saw the Lady Passing By," by Purcell.

Great dramatic summits were achieved in the fourth group which comprised the "Song of Georgia," by Rachmaninoff; the fanciful "My Little Pool," by Slonimsky; Tyler's "Ships That Pass in the Night"; "I Will Go With My Father A-Ploughing," by Quilter, and, for encore, the Negro work song "Water Boy." The tragic intensity and plan of Rachmaninoff's song, also known as "Oh Cease Thy Singing, Maiden Fair," were well adapted to Hayes' temperament and vocal equipment, and the singer set out with tremendous effect. Probably the finest climax of the evening, however, came in "Ships That Pass in the Night," wherein a short, dramatic silence followed precipitately the very crest of the song.

Spirituals Well Received

The tenor, on native heath with "Water Boy" and the four Negro Spirituals, "You Better Mind," "Ezekiel Saw the Wheel," "My Lord, What a Mournin'," and "My God Is So High," which composed the final group, sang simply with pure emotion and rhythmic grace. Hayes' vocalizing was inimitable, and his pure joy in expression and rendition was matched by the pleasure of the audience in the hearing. Seldom is the co-ordination between artist and listeners more perfectly realized than it was during the group of Spirituals. For encore, Hayes sang "Every Time I Feel the Spirit."

Beautiful shading featured the accompanying of Mr. Parham. At no time was the piano background obtrusive, quite an achievement when one considers how much the tenor relies on delicate lyricism for his effects. Mr. Parham's arrangement of "Ezekiel Saw the Wheel" was a clever bit of work, the musical patterns given to the piano being formed of bits of attractive contrapuntal harmony.

NOTED NEGRO TENOR HERE FRIDAY NIGHT

Roland Hayes Will Make Second Appearance Before Atlanta Audience.

Constitution
1-27-27
Atla Ga

Roland Hayes, popular negro tenor who appears at the auditorium next Friday night, has sung before all sorts and conditions of audiences in many parts of the world, since his remarkable rise to premier vocal fame some eight or nine years ago.

Last February in Russia, Hayes sang before audiences of workmen and peasants, appearing in that country at the special invitation of the soviet republic. He gave five recitals in Moscow, two in Leningrad and one each in Kiev, Kharkov and Rostov. His audiences of Russian working people had heard some music and had listened eagerly, hungry to learn its beauties.

Censored by Government.

But the only tenor singing they knew was the voluminous and sensational Italian operatic style. The negro spirituals were new to them. The printed texts may have been some help towards comprehension, even though it is rather hard to imagine the negro idioms translated into Russian. But the government found it necessary to censor and excise certain religious sentiments, and the ultimate result was quite meaningless.

Nevertheless, Roland Hayes' universal language, the language of song, succeeded in penetrating these barriers of race and tongue and style. He stated afterward that he had never felt a closer sympathy and response in his audiences. They, like him, were descended from slavery and had inherited a wondrous treasury of folk songs, born of suffering. Through the rare art of Roland Hayes they sensed the pathos and exaltation of the spirituals.

Second Visit Here.

For the Hayes recital next Friday, his second appearance in Atlanta since he became famous—he is a native Georgian, the son of a poor colored farmer near Rome—the auditorium, as before, will be divided into two sections, one reserved for white patrons and one for colored.

Seats for colored went on sale Saturday morning at the Yates & Milton pharmacy on Auburn avenue, while the white seat sale will open Tuesday morning at Cable Piano company.

Hayes is brought here under the auspices of the Southern Musical bureau, S. Russell Bridges, president and is to be presented in the auditorium in order that there may be ample room for the tremendous crowd which advance interest indicates will be present.

Noted Negro Singer, Born In Georgia, To Appear In Savannah

Savannah
Daily Ga
1-22-27

Romance finds embodiment in the career of Roland Hayes, the famous negro tenor who will fill an engagement in Savannah at the municipal auditorium this month, under the auspices of the Georgia State College. This singer who is as well known in Europe as in his own country, and who has been twice commanded to sing before King George, of England, was born in the little town of Curryville in this State. He and his two little brothers went with their mother to Chattanooga, when Roland was fifteen and, as they were too poor to take a train, they walked all the way carrying their few belongings with them.

A sketch of Roland Hayes in Mary White Ovington's Portraits In Color (The Viking Press) gives the following vivid picture of the forlorn little family as they tramped the fifty miles between their obscure home and the big city:

> They had entered upon a great adventure. Curryville was a settlement in name, but it boasted no center of population, was miles from the railroad, and one scarcely knew where it ended or began. It's ill-equipped school was opened but for a few weeks in the year. Father and mother, ex-slaves, had farmed the ten acres of land assigned them at the close of the Civil War. The father had been dead three years, and crippled before that, so the mother plowed and planted and cooked and scrubbed and washed and ironed, while the children, as soon as they were big enough, helped at many tasks. Their education had been meager. They could barely read and write. But now this was all over. They were going to a city where there would be graded schools and work was paid for in money. All the boys should be educated in Chattanooga. . . . With this high future ahead of them, they climbed up and down the long hills of Georgia, north to Tennessee.

* * *

The author of the sketch tells us that Roland had a job as a foreman of a department in a sash-weight factory, earning three dollars a day, within a year. His wages were necessary to the family, so he had to go to school at night. He sang lustily at church services and one evening he was given a solo part in an anthem in a concert arranged by a young negro from Ohio. The latter was impressed by the boy's voice, so much so that he urged Roland to sing for a living, and took him to a music store to listen to records by Sembrich, Eames and Caruso. —When Roland heard the latter's voice, he was overcome, and we are told that in later years he expressed his feelings on this occasion by saying, "It was as though a bell rang through my heart."

So Roland Hayes began to struggle for an education in music, in addition to keeping up his work in the factory. His mother opposed his giving up his job, but finally consented that he go away to study, giving him his portion of their savings. He started out for Nashville, giving "singings" on the way for ten cents a concert. Once in Nashville he entered the Fisk University. There he stayed for four years, working in the Summer to earn his tuition. He took first stand in the music department and at 24 went East with the Fisk Jubilee Singers.

* * *

In Boston he met one of the members of the Pendennis Club of Louisville where he had been hired as a waiter during vacations. This gentleman, a Mr. Putnam, put him in touch with Arthur Hubbard, a distinguished vocal teacher and the latter gave him his musical education without charge. From the first Roland Hayes made a fine impression with his voice and manner, and he received help from white music lovers and from his own race. But he had to overcome the handicap of being a negro when it came to a public appearance. After eight years of striving against racial prejudice he was permitted to rent Boston Symphony Hall and there he gave his first important concert. The evening netted him $2,000 and his reputation was made. This was in 1918 and since then he has won European prestige and has sung with all the great American orchestras. He has recently returned from a successful European tour and now comes back to his native State to delight Georgians with his exquisite voice.

Roland Hayes sings in four languages. We heard him sing in German and Italian in concert with the New York Symphony Orchestra, two years ago, and he gave an excellent rendition of classic songs. But in the songs of his own race he was most delightful and touching. In Swing Low Sweet Chariot and Deep River his mellow, beautifully rounded tenor brought tears to one's eyes. There was simplicity and feeling back of the art of the singer.

* * *

A beautiful voice is God's best gift to man. And in the history of the world's great voices it has often seemed that when a man or woman is endowed with a lovely vocal instrument, no matter how poor, how obscure or how handicapped in any respect they may be, a divine influence apparently watches over them and imbues them with the courage and endurance to bring that voice to perfection. And friends and helpers seem to spring up to make the way less heart-breaking. Oftentimes the struggle and disappointments encountered in the effort to develop the voice add to its emotional richness and so a seeming hardship is transmuted into a blessing.

The Savannah audience which will hear Roland Hayes sing on Jan. 30 will have a delightful experience, not only musically but in the realization that a negro born on Georgia soil has had the strength, courage and integrity to accomplish great things and to reflect glory on the land that gave him birth.
—Columbus Enquirer-Sun.

Music-1929

Rome, Ga. News-Tribune
Tuesday, December 17, 1929

LARGE AUDIENCE TO HEAR CONCERT BY ROLAND HAYES

City Auditorium Expected To Be Filled oT Capacity At 8:30 Tonight

Roland Hayes, the world's greatest negro singer, will appear in person tonight at the city auditorium. This is the second time that the world-famous singer has favored the citizens of Rome with a concert and it is not likely that the singer would consider a city the size of Rome but for the fact that Hayes is a native of this section and has a desire to sing for "home folks" again.

Proceeds of this concert will go to the negro hospital here and Hayes will receive no compensation for his appearance. His desire to sing again for the "home folks" is significant as it is known that one of the best programs ever sung by this celebrated singer was the one sung here at his last appearance.

No program is issued by the musician, but it is understood that he will sing Russian airs, French and English tunes and American and German compositions. To taper off his program, Hayes usually gives his audience something in the way of "Negro Spirituals" and as one Rome darkey stated, "I enjoyed de whole program and de foreign music was fine, but when he sang, Swing Low Sweet Chariot, I knowed den dat he could sho' sing."

"They Killed Poor Liza"

By Joseph C. Manning

HOW something impressed itself on my mind when I was a nine- or ten-year-old boy to be recalled and made clear twenty-five years afterward is here worth relating. George Ed, a Negro, was an expert ditcher and a banjo picker. The scene of his activity, about fifty years ago, was in and around Ashland, in Alabama, and I came to know and to get in close contact with George Ed because he then ditched bottom land belonging to my father.

Saturday afternoons, in the village of Ashland, the ditcher became banjo picker to the free entertainment of men and boys taking the afternoon off. George Ed sang one composition of his own and it was a sort of moan and wail that I did not then comprehend. In fact, when George Ed would turn loose his volume of sound on "Dabney and Shay, They killed Poor Liza," it was hard for me to get the idea cr to grasp the background George Ed put his soul in it and afterward, those many years following, I learned why.

News

I had become a man. I had made a public career in Alabama. I had become known pretty well the country over. In a hotel lobby in Birmingham, in a conversation going on between a group of men seated near me, there was mention of the name Dabney and Shay, a contracting firm that had dug the tunnels for the Central of Georgia Railroad between Birmingham and Opelika, Ala.

Amsterdam, N.Y.

An interesting story I then got from an acquaintance who was in that group. "Why," he said, "one of those men was Dabney." These contractors advertised for and otherwise drummed up Negro labor. At the scene of the tunnel building stockades, not mere camps were built. Once in the company "employ," always. There was no get-a-way. Overseers, or rather boss guards, men-drivers, killed recalcitrant Negroes men or women, and they were buried in the dump. The women were along for cooks and service help to the boss entourage.

I heard the story, my mind flashed back to my boyhood days and I could picture George Ed seated on an empty drygoods box, near my father's store in Ashland, singing about how Dabney and Shay had killed "Pcor Liza." I could easily then see George Ed digging and shoveling away in the tunnels, one after the other, until his liberty came through their complexion and I could understand that, no doubt, Liza was his sweetheart and a guard had killed her because he wanted her and she had resisted. No wonder that agonizing wail and groan, undertaken in a tune, all to the thumping of banjo strings!

May I say that George Ed was to my boy-mind a sort of hero; he was an outstanding character and had a personality, even though not of culture. I became his friend.

The story of Dabney and Shay, their contractor activity, did not set well with me. My boyhood friend, George Ed, had supplied enough to impress my mind and to prepare it for what was to come years afterward. This had much to do in influencing me to strike out against what I was hearing and learn as I went along of contract labor laws and labor court sentences and labor camps.

In 1902 and 1903, there are those recall peonage exposures and peonage prosecutions had set the South in turmoil. It will be recalled that declarations and charges and newspaper articles in the northern papers, sent from Alabama by this writer, are what initiated the turmoil and caused Alabama papers to say I should not be permitted to live in the state. I was characterized "as a slanderer and a liar!" Nevertheless, there were some of "the best people" finally convicted and sentenced for peonage.

12/25/29

The spirit of George Ed was marching on from where he had gone to join "poor Liza." My boyhood contact with George Ed had undoubtedly been a factor in influencing, in inspiring, in encouraging me on my memory of George Ed and his song.

ROLAND HAYES

Recorder

Roland Hayes, internationally admired lyric tenor of note is maintaining in a highly creditable manner, his status as a singer of rare ability.

In connection with his sixth tour of the United States now being effected, we note not without just pride, the high commendation which his performances are fetching all along the line.

12/14/29

Leading daily newspapers of Chicago Cincinnati, Philadelphia and New Haven (all veritable centers of polished musical culture) are lavishly high in their praise of the masterly style of the man that continues to electrify his hearers whoever they may be.

Indianapolis, Ind.

Says the Chicago Daily Tribune in a recent reference to the lyric tenor: "Roland Hayes is singing better this season than ever before. To the exquisite delicacy and finish which was always a notable feature of his appearances he has added a swing and reserve of power which used not to be there at all times."

According to the Cincinnati Enquirer "When Roland Hayes sings it is an event in the musical world. The famous Negro tenor, although he is making his sixth tour of the United States, is repeating everywhere his original triumphs and Cincinnati is not an exception to the rule."

The Philadelphia Record said that "once more he charmed the large audience that gathered in the academy of music to welcome his return to the Philadelphia concert stage.

In the New Haven Times we gleaned this: "Roland Hayes, Negro tenor, for the fifth season, gave a recital of songs and spirituals at Wooley hall last evening. It was an inspiring sight for the vast auditorium was completely filled, the audience overflowing on to the stage where scores were seated."

References such as those just quoted are weighty in significance. They signify, beyond a doubt, that the singular talents of the celebrated tenor are taking on a degree of even greater excellence. A dcidedly happy circumstance in that it means that Mr Hayes is destined to enjoy for a long time yet to come, his reputation as a peculiarly captivating songster.

Mr. Hayes is definitely endearing himself to the hearts of lovers of good music equally well performed. This is evident from the fact that audiences far greater than those of any other singer of the day are crowding to hear him.

Music-1929

Roland Hayes, International Tenor, Again Scores Triumph

BY MAUDE ROBERTS GEORGE'

Roland Hayes returned to Chicag for his second recital, appearing thi time at Orchestra Hall before one o the most distinguished audiences tha has listened to this internationa tenor. Friday night being one of th nights when the opera is closed many of the stars were present and applauded the singer to the echo calling for repetitions of several o the classics. Alexander Kipnis of th Chicago Civic Opera, who sang th principal role in Tannhauser at th Saturday matinee, was among thos observed back stage extending hi congratulations to Mr. Hayes.

That Mr. Hayes rendered his mos perfect program upon this occasio was the general expression of thos who attend all of his recitals. Befor taking up the program of this recita it might be well to refer to Mr Hayes' first appearance, which wa as the artist for the opening recita of the Kinsolving Morning Musica series at the Crystal ballroom of th Blackstone hotel. These programs ar the ambition of all great artists t have the opportunity ao appear, a the patrons represent Chicago' wealthiest and most cultured grou of the city. Mr. Hayes upon tha occasion received the heartiest applause and enthusiastic compliment following the recital. His progran followed his usual form, closing wit six spirituals.

Defender

The program rendered by Mr Hayes was the one used in Boston a few days before. His voice has grow in the lower register, which is expected as one matures. Never wa his tone more beautiful and with th added firmness, which permitted broader tone for contrasts, the audience was simply carried away and many and many encores were demanded. C. Brueckner, of the Chicago Symphony Orchestra, accompanied Mr. Hayes in the first grou upon the violincello and the rar quality of Mr. Hayes' voice wa thrilling as he sang the passage played by the violoncello, so pure wa the tone and the flexible brilliance Mr. Parham was the perfect accompanist.

Chicago Ill.

The French group was so splendidly rendered that repetitions were demanded. The Boston Transcript s excellently analyzed the group that quote it for our readers:

> Franck's "Nocturne" followed, and his ardent ecstasy invites Mr. Hayes; while the deep sincerities of the singer cloak more than once the composer's resort to conventional French rhetoric. In "J'ai presque peur," Verlaine's verse is tremulous with a lover's rapture; Faure's setting subtilizes every tremor; singing, Mr. Hayes misses no detail of the musician, yet wings the poet's mood. Familiar with Duparc's "L'Invitation au voyage"—yet here again was vision, in a haze of color, and with it Mr. Hayes excels. Finally, a characteristic tour de force from Saint-Saens—the whirling dancer, spinning, spinning, spinning, even into infinity—dry, miniature, yet with a waxing fascination of rhythm and mood.

12/14/29

The German group by Sir George Henschel was superb, indeed, and it s interesting to know that Mr. Hayes does not rest in summer, but is a real student of research during that period. The past summer he did special vocal work with Sir Henschel, which is responsible for the perfect interpretation of the composer's numbers which were the occasion for an ovation to the singer. Mr. Hayes sang spirituals as encores for this group. The closing group of spirituals were given with his usual deep fervor and sincerity. Mr. Hayes expressed to local musicians his deep appreciation of the spirituals and the great contribution that is ahead of us in the development and preservation of these gems of music.

The daily press was unanimous in their words of commendation relative to Mr. Hayes.

The program follows:

Handel, "Dolcimente in tuon leggiarod" from "Alexander's Feast;" "Cesti," "S'ion non vedo Alidoro;" Gabrielli, "Vuoi tu, ch'io sper Amore?" (with violoncello obligato);

II—Franck, "Nocturne;" Faure "J'ai presque peur" from "La Bonne Chanson;" Duparc, "L'Invitation au Voyage;" Saint-Saens, "Turnoiement;" from "Melodies Persanes;" Schubert, "Youth at the Spring."

III.—Sir George Henschel, "Siehst du das Meer?", "The Angels Dear," "My Weary Heart Can Find No Rest," "She Comes Not."

IV.—Negro Spirituals—"Done Made [illegible] Vow," "Lord I Wish I Had A-Come," "Keep Me From Sinking Down," "Good News."

Mr. Hayes spent a few days in Chicago and visited with some of the musical groups of the city. A trip to Wendell Phillpis music department at the night school was a great joy to the students. Mr. Hayes greeted his friend of many years Mrs. Mildred Bryant Jones, director of music, and her assistants, the principal, Mr. Williard, and a number of the teachers. Next a trip to the intercollegiate headquarters was most enjoyable, as Mr. Robb, the editor of the new edition of the Negro in Chicago referred to a meeting abroad, which both attended.

The Metropolitan Community choir, which was having its regular rehearsal, was surprised with a visit by Mr. Hayes and he was so thrilled with their presentations that he made a beautiful talk to them and asked J. Wesley Jones, the director, to give him the names and copies of two especially fine spirituals which they used and which he had heard for the first time.

LeJulia Rhea, mezzo-soprano, and Alexander Parks, tenor, accompanied by Mrs. Neota McCurdy Dyett, sang for Mr. Hayes at the home of Editor and Mrs. Abbott. Mr. Hayes commented after these several trips, "Chicago is rich, indeed." He looks forward to the time when he can hear more of the wonderful talent of which the writer told him and he was enthusiastic in the great possibilities of our musicians for accomplishing in Chicago the vision that he has for our musicians.

Edward H. Boatner, baritone and composer, also had an audition and received the enthusiastic praise of the great artist. Mr. Hayes is broad and willing to help the unusually talented, which does not refer to financial aid, but with opportunities of being heard, which may mean a great future if the person measures up. We are therefore very glad that Mr. Hayes had this opportunity to hear these soloists and to contact the choir and high school music department.

CAPT. JOHN WANAMAKER JR. CONTINUES AWARDS FOR NEGRO MUSIC COMPOSERS AS MEMORIAL TO HIS FATHER, RODMAN

In memory of his father, the late Rodman Wanamaker, Captain John Wanamaker jr. has announced the third contest in musical composition for composers of the Negro race and has offered prizes of the same amount as those awarded by Rodman Wanamaker in the contests previously held under his direction. As before, the prizes are offered through the Robert Curtis Ogden Association of the Wanamaker Store in Philadelphia, this being an organization of the Negro employees of the Store.

The classifications in the present contest are four in number. The first is for a song, with or without words, for any voice with piano accompaniment. Solo obligato instruments may be used or not, as the composer desires.

Class II is entitled "Dance Groups" and is for instrumental work exclusively. The latitude allowed the composers is large, and works may be written for any solo instrument, violin, violoncello, piano, etc., or, if the composer pleases, for groups of instruments. These prizes are two in number, $150 as the first, and $100 for the second.

Class III will be devoted to Negro Spirituals, and they may be written in any form, for solo, or for chorus, and with orchestra, band or organ accompaniment. These prizes are also $150 for the first and $100 for the second.

The last group is the largest in its musical form, being a choral work with band accompaniment. The work must not require more than ten minutes for performance and either quartet or solo parts may be used in connection with the chorus, if so desired. There is but one prize in this classification, $250.

Age

Composers sending in manuscripts must observe the following rules: The classification must be plainly marked on the envelope, as well as on the manuscript and these must be sent flat and neither rolled nor folded. The manuscript must be completed and legibly written in ink on printed music paper. A pen name must be written on the manuscripts, but the real name and address of the composer shall not appear thereon. The real name and address must be sent in a separate sealed envelope, the outside of which shall contain the assumed name of the contestant.

12-14-29

N.Y.

Originality and quality of musical thought and workmanship will be the determining consideration. Negro idiom is preferable but not essential and the contest is limited to Negro composers in the United States. The rights of public performance of the winning works remains with the Robert Curtis Ogden Association for three months after the awards have been made. All compositions must be in the hands of the Robert Curtis Ogden Association not later than midnight of August 1, 1930, and all manuscripts should be addressed to the Association at the John Wanamaker Store of Philadelphia. Song poems without music will positively not be considered.

The first of these contests was originated by Rodman Wanamaker in 1926, when more than 260 compositions were submitted, the awards being announced at the St. Louis Convention of the National Association of Negro Musicians in 1927. In the second contest the following year, the number of compositions sent in was smaller, but the standard of the work was higher.

Captain John Wanamaker jr. hopes to continue the interest in this contest by the announcement of the prizes for this, the third of the series. The judges will be five well-known musicians whose names will be announced immediately after the contest has closed, and the names of the winners will be made public through the National Association of Negro Musicians, Inc.

FOSTERING INTERRACIAL AMITY

Informer

12-[illegible]-29

The unusual song pageant staged last Friday night in the Cot Palace Coliseum at Waco, sponsored by the Waco News-Tribune and Waco Times-Herald, the two white daily newspapers of Waco, as a Christmas present to their many readers in that section of the state, not only was the most mammoth event of its kind ever pulled off in the South, or America, but the occasion did more in advancing the cause of better relations between the two races in this state than any single movement projected in Texas since the emancipation of the Negro from human bondage.

Both races were represented by all elements, ranging from the governor of the state and other state officials to the humble domestic servant.

Thousands of these white auditors had never seen the better and best type of Negro in such large numbers, and it goes to reason that many of them had certain fixed notions about the black race which made for suspicion, mistrust, misunderstanding and prejudice.

However, the appearance of these race singers and the manner in which they were dressed and the way they deported themselves both on and off stage, had a salutary effect upon many whites who had previously regarded all Negroes in the same unfavorable light.

In such a mammoth gathering as witnessed this song fete, there were some, doubtless, who came out of curiosity; but if any came to jeer they left singing the praises of the promoters and the singers.

Indeed, it was a gala night for Waco and Central Texas, and notwithstanding the fact that a heavy rain fell prior to and during the concert, the capacity of the coliseum was taxed and more than five thousand persons were denied entrance into the building; for there was no more room for them.

In fact, Governor Dan Moody and his party had difficulty getting into the coliseum, and only got in after strenuous effort on the part of the promoters who pressed policemen and firemen into service to halt the rushing mob at the entrance where the governor's party was entering.

In discussing the program at its conclusion, Governor Moody stated that it was the most unusual event of its kind he had ever witnessed.

Aside from the singing of the Harry T. Burleigh Harmony Club of Fort Worth, the G. S. Conner Choral Club of Waco, and the Coleridge-Taylor Choral Club of Houston, who participated in a no-decision triple choral contest, the singing of the 700-voice chorus, ably directed by B. T. Wilson, Jr., was the best singing of its type ever heard in Texas and the South, yea, in America; and we are not covering too much territory when we make this assertion.

It was, by far, the best trained large chorus we have heard and held the mammoth audience captivated from the opening number "O, Every Time I Feel the Spirit," until the closing selection, "Swing Low, Sweet Chariot," in which rendition the massed chorus was assisted by the three choral organizations.

Much has been said and written about effecting more amicable relations between the white and colored races in this state, but the Waco song pageant made a very substantial and far-reaching contribution in this particular field of human endeavor.

The Informer takes this occasion to commend and felicitate the management of the Waco News-Tribune and Waco Times-Herald as well as Dr. G. S. Conner, W. D. Cain and B. T. Wilson, Jr., (the latter three being the colored men largely responsible for the musical success of the venture) for giving to Texans this unprecedented and unparalleled program of original Negro music; and here's hoping that this will not be the last effort of this kind in the Lone Star State.

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me, Ga. News-Tribune
Monday, December 16, 1929

LARGE AUDIENCE TO HEAR CONCERT BY ROLAND HAYES

America's Great Colored Singer Comes Here To Sing For "Home Folks"

What is likely to be the largest audience ever to gather in Rome to hear a singer, will fill the city auditorium Tuesday night to hear the Roland Hayes concert.

Through an error in an advertisement the date of the concert was announced as "Thursday". It should have read Tuesday, tomorrow night.

Many blocks of seats have been reserved for out of town people and it is expected that Romans will very near fill the remaining chairs. Hayes, a former farm boy who resided on a farm near Calhoun, is well known in this section as a negro of the finest traits as well as probably one of the world's greatest singers. This alone would serve to draw hundreds of white friends to hear him.

No guarantee is paid the singer for this appearance as it is his wish to sing again for the "home folks". Hayes will receive not one penny over his expenses for this concert but will donate the proceeds to the negro hospital here. He is brought to the city under the auspices of the Rome negro doctors, dentist's and druggists.

Nothing need be said about the singing of this artist as a mere writeup could hardly give credit to so wonderful a singer. One who has appeared before the nobility of Europe, one who has appeared in the finest concert halls throughout the entire world and one who is now on a concert tour sponsored by the Boston Symphony Hall, America's representative musical Emporium. Nothing more need be said except the fact that Rome is more than fortunate to obtain a singer who usually demands and gets several thousand dollars for each concert.

Advance sale of tickets has started and they can be obtained at the Fifth avenue drug [illegible] from L. B. Tally, who is in charge of the sale. T. E. Clemmons is assisting Mr. Tally and either of these gentlemen will be glad to reserve a ticket or group of tickets for you at that place.

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arner Triumphs In Recital Here

By A. W. Dent.

George Garner, the distinguished international tenor, sang a recital in Sisters' Chapel at Spelman College last Friday evening, assisted by his charming wife, Mrs. Netta Paullyn Garner, pianist. Sisters' Chapel presented a most brilliant appearance and reminded the writer of the opening night at the Metropolitan Opera house in New York. What with the exchange of greetings and the hundreds of gerogeously gowned women and young ladies of Atlanta and neighboring communities, including Savannah, Augusta, Athens and Nashville, the event created considerable comment.

Mrs. Garner made a dazzling picture in an imported green gown with slippers to match, wearing a rope of matched pearls around her neck and her beautiful diamonds. Atlanta's musical public turned out to welcome George Garner, the famous tenor, who was making his debut in the Southland. Mr. Garner sang his way into the hearts of the great audience that greeted him, knowing the subtility of every light and shade, using his voice with authority and effectiveness and bringing all the advantages of experience and European study which the intervening four years from America has given him. His rich, resonant, dramatic voice brought artistry and fine vocalism to every number he sang on his finely arranged program. He was equally compelling vocally and histronically in the famous Coleridge Taylor aria, "Onaway

"Awake Beloved" and the audience demanded so many encores that Mr. Garner was forced to nearly double his program.

12/19/29

Mrs. Garner's playing of the Chopin group was exquisite and the director of music at Morehouse College, Professor Kemper Herrald, remarked, "She remainds me so much of Packmann—such delicacy of tone and decidely polished playing.

Independent

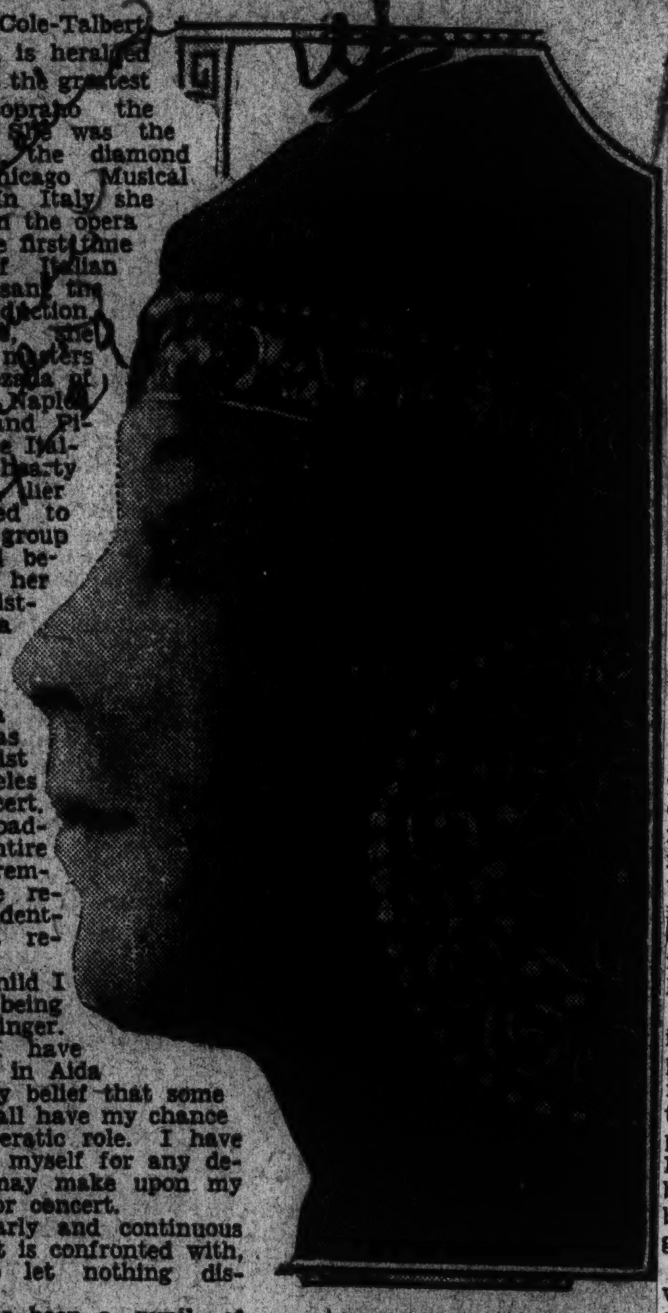
The Garners completely captivated their large appreciative audience, receiving the adulations of society, the press and public alike. Perhaps the greatest compliment to the celebrated tenor was inquiry of the management as to a return engagement of the artist next season.

Atlanta, Ga.

The credit for the success of this onderful concert and the presentation of Mr. Garner's debut in the Southland is due to the Morehouse Auxiliary of Atlanta

Music - 1929

GREATER THAN BLACK PATTI



COLE-TALBERT

FLORENCE Cole-Talbert, shown here, is heralded by critics as the greatest operatic soprano the race has produced. She was the first Negro to win the diamond medal at the Chicago Musical College, in 1918. In Italy she sang the title role in the opera Aida. That was the first time in the history of Italian opera that a Negro sang the title role in any production. While in Europe, she studied under such masters as Quisada and Quezada of Rome, Bellini of Naples, Puccetti of Milan and Picharan of Paris. The Italian public was so hearty in its approval of her that she was asked to join an exclusive group of lyric artists and because they loved her so, she was rechristened Mora Bela Donna, beautiful brown lady.

Her greatest conquest in America came when she was selected as soloist for the Los Angeles Philharmonic concert. This concert was broadcast over the entire country and the tremendous ovation she received was unprecedented. Mme. Talbert recently said

"Since I was a child I have dreamed of being a great opera singer. "The fact that I have once sung the lead in Aida only strengthens my belief that some day, somehow, I shall have my chance at home in an operatic role. I have worked hard to fit myself for any demand the public may make upon my voice, be it opera or concert.

"Realizing the early and continuous struggle every artist is confronted with, I have resolved to let nothing discourage me."

Mme. Talbert has been a pupil of Gloria Mayne, Oscar Saenger, Herman Delreis and Della Valeria. It was under the tutelage of Mme. Valeria that Mme. Talbert toured Europe, adding new laurels and prestige.

-:- The Temple of Music

By J. A. ROGERS

Amsterdam News
4-4-29
New York, N.Y.

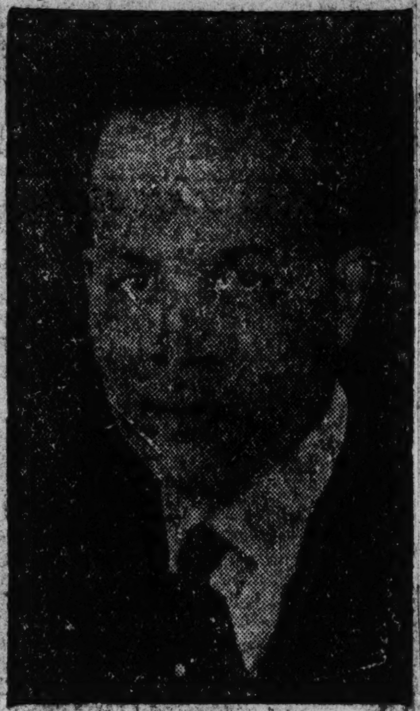
A RICH American woman has given a large sum which is to be devoted to the building of a Temple of Music in Paris. According to press dispatches, to this temple all the peoples of the world shall come with their contributions. The idea of the donor is that in music lies the hope of that universal peace and brotherhood of which the more civilized portion of the human race has been dreaming for the past 2,000 years. She believes that "music hath charms to soothe the savage breast" and that people who sing together will not fight.

Much can be said against the proposition as well as in favor of it. For instance, music has always played an important part in awakening the warlike spirit—indeed next to the wearing of gaudy uniforms, there is no method of entrapping cannon fodder more effective than it. The idea of this confraternity of music, however, is so highly constructive that few honest minds will quibble at it.

What we wish to discuss, rather, is the part that the Negro would play in a world congress of music if he is allowed to enter on anything approaching equal terms. At present at the American School of Music in the Palace of Fontainebleau, France — in a wing donated by the French Government — Negroes are not permitted.

The case of a young woman who won a scholarship there some years ago and was barred on account of color will be recalled. She had in some way been awarded the scholarship without the committee's knowledge of this fact, and when this was discovered at the moment of sailing from New York she was told that she could not go, since a scholarship meant her living in the same dormitories with the white students.

But, whether the Negro is accepted on equal terms or not in this Temple of Music, one fact seems certain: He will dominate the world of music in the twentieth century. Already he is a very important factor. In the field of lighter music he is already supreme. The Negro spirit in the world of amusement, such as dancing and the lighter comedy, has eclipsed and made insipid what was considered comedy less than fifteen years ago. White musicians in the amusement world have been forced to imitate the Negro in order to hold their places — a fact that forcibly impresses the Negro tourist in no matter what part of Europe.



— J. A. Rogers —

This imitation has been fairly exact, both as to rendition and mannerisms, in America, where the white musicians have had a better opportunity of studying Negro ones; but in Europe the genuine Negro jazz band is still supreme. (I say "genuine," for once I saw a jazz band in Paris composed of entirely white persons calling itself "The Negro Jazz Band." This was lettered on its drums.) Negro jazz bands, in Europe, too, are better paid than white ones, and not many places can afford the former.

Much more could be said about this displacement of the old comedy forms by Negro music and spirit. "The Blackbirds," with their cleverness and originality, have accentuated this, and they are causing a stir, a revolution, one might almost say, that is going to make itself felt not only in Paris but all over Europe. The European wants to be gay, and the Negro has what it takes to make him happy.

In the field of more serious music progress has not been so noticeable, but what there is of it has been very effective. There is the phenomenal success of Paul Robeson, who in a few months rose to be one of the leading singers in England, if not the leading one. And yet there are white singers, who, both in the matter of training and gift, are easily his superiors.

The same holds true of Roland Hayes. Even in his singing of what, for want of a better name, we will call "the white songs," Hayes brings to it a quality that touches new responses in the souls of his audiences, thus winning greater appreciation than many white singers technically his superior. Even in Spain, Hayes' interpretation of Spanish songs was a success.

It is this subtle, indefinable quality then that Negro singers and musicians must endeavor more and more to feel and to express in their work. They must work at it with the patience and the thoroughness of a Beethoven. The public is already won. We have seen the immense success of Layton and Johnson, the Fisk Jubilee Singers and others. What is needed now is the cultivation of this quality to a point where it will captivate even the most discriminating tastes.

Perhaps, it may be objected that this interest in things Negroid— art, literature, music — is a passing vogue. Never before was the interest in the Negro so great as now. On the newsstands all over Europe may be found magazines with articles about him, and an increasing number of books are appearing from the best publishing houses.

One of the most remarkable of these, by the way, deals precisely with the subject of music. It is the work of Dr. Stephen Chauvet and is entitled: "La Musique Negre," and is splendidly published by the Societe d'Editions Geographiques, Colonial and Maritime.

Dr. Chauvet studied the Negro in his own home, and his work is objective and methodical. He analyzes the technique of Negro music, its means of expression, its themes of inspiration, and describes the different instruments, their use and construction. But, above all, he gives 118 characteristic airs, covering a wide range, and drawn from the best sources.

The author makes it clear that with the African Negro music is not a passing diversion, but a need of nature ranking only second to food or sex. In short, that it is inseparable from his daily life.

The best proof that the interest in the Negro will not pass lies in the fact that he will continue to be a source of increasing wealth to those nations within whose borders he is found. Africa is the great land of unexploited wealth, and as the development of Africa goes on, so will the interest in the Negro.

To return where we started. The Negro has a field all to himself in musical expression. His enemies will listen to his music even when they will hear nothing else. It soothes them during their moments of peculiar madness, even if later some of them throw javelins at him as Saul did at David. Negro musicians should begin at once striving for supremacy in this the most compelling of the fine arts.

PAUL ROBESON, HALL JOHNSON CHOIR, ROLAND HAYES, OPEN CONCERT SEASON

That the concert season for 1929-1930 is at hand is clearly evident from the number of announced recitals, those immediately impending being the first appearance this fall of the Hall Johnson Negro Choir on Saturday night, November 2, 8:30, at Town Hall; the return to the New York concert platform of Paul Robeson, following his sensational European triumphs, who reaches New York on the Tuscania on October 28, and will appear in two recitals at Carnegie Hall, Tuesday evening, November 5 and Sunday evening, November 10, at 8:30 and Roland Hayes, who will sing his first New York recital of the current season on Wednesday evening, November 13th, at 8.30

Much interest is contained in the Robeson recitals, as he has not been heard in New York for the past two years. During that time he has been singing with tremendous success in the London edition of Ziegfeld's "Show Boat," and making concert tours through England and Continental Europe. It is reported from London that twice in succession the Royal Albert Hall, with a seating capacity of 8,000, was sold out for his concerts, and a similar experience was his in Vienna Prague and Budapesth.

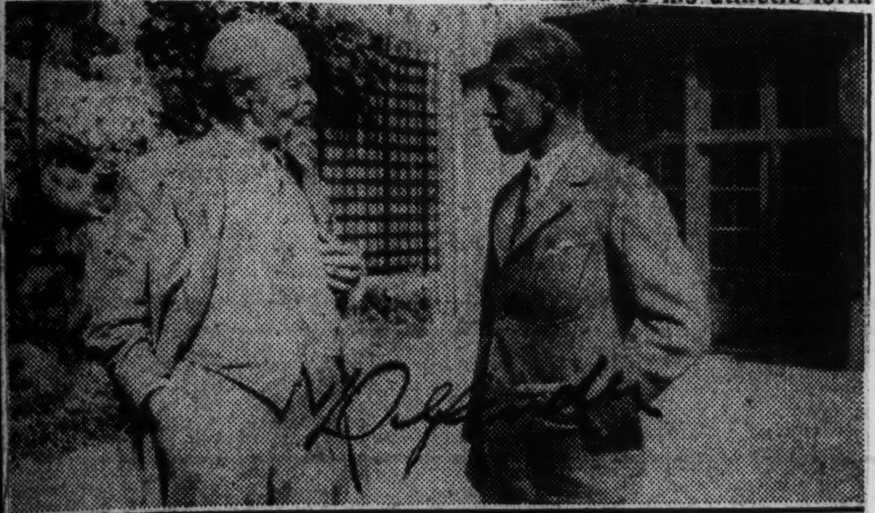
Age 10-26-29 New York

Mr. Robeson has had a varied and brilliant career. He won highest honors at Rutgers College, excelling both scholastically and athletically. In athletes he was a particular star, winning his "letter" in five sports. He then took a law course at Columbia University, graduating with high honors, but in the meantime a superior histrionic talent had come to light, and he gave himself to the stage in several dramatic successes.

N.Y. Age

Then came his entry upon a musical career, appearing on numerous occasions, in association with Lawrence Brown, pianist, in recitals of Negro folk music, before audiences that crowded New York's largest theatres and concert halls to capacity. Then came his departure for England and his subsequent European ovations.

His present American tour will be limited, as he has already been booked by Max Reinhardt, the celebrated German producer, for a full season's concert through Europe beginning in January, 1930. A further mark of his European popularity is seen in the fact that Pau Manship, sculptor, has made a full length statue of his athletic form



TWO GENERATIONS OF ARTISTS MEET—Roland Hayes (right), greatest of American tenors, visits Sir George Henschel, former conductor of the Boston Symphony orchestra, and later conductor of the London Symphony orchestra. The latter was also a singer, composer and teacher. The two were photographed at Sir George's villa in Kensington England.

10-26-29 Chicago Def

"La Musique Negre"

By J. A. ROGERS

THE mention made of Dr. Stephen Chauvet's book on Negro music, "La Musique Negro," has led several readers to ask for fuller details regarding it.

The work seems to be a thoroughly comprehensive study of primitive Negro music. It is copiously illustrated, contains 118 original airs with the music, and photographs of the different instruments and their uses. Dr. Chauvet also made phonograph records of the songs and music. If I am not mistaken, this is the same sort of work that Nicholas Ballanata Taylor, native African of the Guggenheim Foundation, has gone to Africa to do.

Among the songs are those of the rowers of great canoes in the Upper Congo and other regions as far as Lake Tanganyika; airs played on the marimba by the porters of caravans; songs in honor of great chiefs and dignitaries; others, in honor of Europeans; tom-tom dances; airs for flutes; airs in honor of the virginity of a young married girl; agricultural songs; songs accompanying the sacrifice to the boa constrictor; totemic dances; the play songs and dances of children; the music and songs of Negroes who have come under foreign influence, like that of the Arabs; songs to the little elephant, and national airs, as that of Madagascar.

Many different tribes and peoples are represented, and the African words are also given with the music.

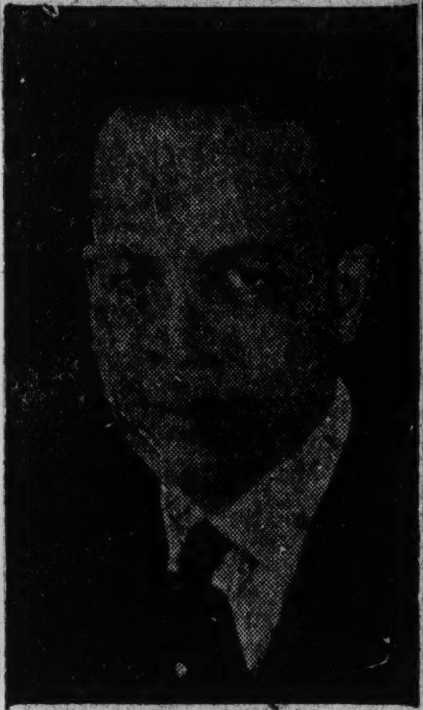
One hundred and twenty-six pages are given to discussion and description. Dr. Chauvet makes it clear that there is nothing specifically negroid which bears so little resemblance to primitive Negro music as jazz. "It is not necessary here to explain its origin," he says; "it is sufficient to say that it did not come from Africa. Besides, one can find but a single point of resemblance, not with the real African music, but with what the Europeans call 'the tom-tom,' and that is the care with which it marks the rhythm which commands the movements of the dancers."

He continues: "Certain people, in speaking of Negro music, declare that, just as the blacks affect loud colors, they like to hear the most piercing sounds, and even discordant ones, and that the musical instruments that they like best are those that can make the loudest noise, such as drums, gongs, and bells.

"To make the greatest possible noise without musical theme and harmonic order, to utter harsh, loud and dissonant cries, would be, according to such authors, the musical conception of Negroes, except for the few tribes with which they are acquainted."

This, says Dr. Chauvet, is in every way erroneous, and he goes on to give his reasons.

He also points out that, to appreciate Negro music, it is necessary, in addition, to create in oneself a special state of mind, just as when it is a case of appreciating Negro sculpture or other exotic works. For that, if one has not visited Africa, it is necessary to prepare oneself by much reading and meditation, and to endeavor to grasp and visualize the African environment, and to think of the principal factors which incite the Africans, as religion, society, sex.



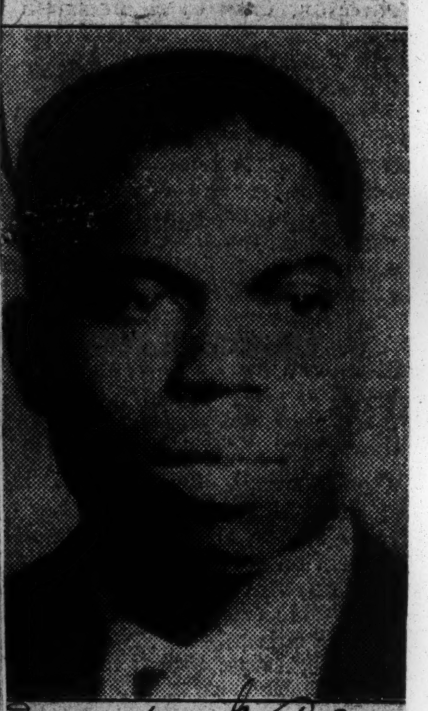
— J. A. Rogers —

All of which is very sound advice. European music sounds strange and illogical to African ears, to Chinese and others.

Dr. Chauvet has produced other works on Negro art; among them is "The Art of New Guinea." As may be imagined, he has travelled extensively in Africa. He is a member of several geographical and scientific societies, and has received a gold medal for his medical studies. He speaks several of the African languages.

The book is published by "La Societe d'editions, Geographiques, Maritimes, et Coloniales, Boul, St. Germain, Paris. The price is 100 francs ($4). It is said that there will be an English translation.

MERRILL DAMES, Tenor



New York Age

MERRILL DAMES, TENOR WINS GOLD MEDAL IN MUSIC WEEK CONTEST

6-8-29

For the fourth time, a Negro singer has won a gold medal in the interborough contests of the New York Music Week Association's annual awards . The winner this year is Merrill Dames, tenor, of 201 West 141st street, who sang at Steinway Hall on Monday night, June 3, using two songs, "Passing by," Purcell, and "Where the bee sucks," Arne.

The award was made by three distinguished vocal experts and composers—George Ferguson, Dudley Buck and Wilfried Klamroth.

New York

The winners in previous years in the vocal class were Doris Trottman, soprano; Ruby May Green, contralto, and Alma Canty, soprano. Last year, for the first time, a colored musician won the gold medal, the association's highest award, in an instrumental class, when little Raymond Waters took first place in the elementary violin class.

N.Y.

Miss Isabelle Lowden, sister of former Governor Frank O. Lowden of Illinois is director of the New York Music Week Association.

Music-1929

PRAYING DEACONS OF HARLEM

An Organization of Versatile Negroes Whose Influence Is Nation-Wide—Troupers, Musicians, Composers, Playwrights and Newspaper Men With a Fine Record of Achievement—The Capital Leads in Number of Distinguished Members.

Eagle

PIOUS pleasure is the watchword of the praying Deacons of Harlem. Here is an organization of versatile negroes whose service to humanity, both consecrated and irreverent, within and without the limits of the Nation, has proven more widely influential than any other achievement of the black man in our midst. This organization is made up of troupers, musicians, composers, playwrights and newspaper men, and boasts an amen corner wherever the Ancient Egyptian Arabic Order of Nobles of the Mystic Shrine flourishes.

At a desk in the Department of Commerce, the head of a small business unit, sits today, in the person of "Billboard" Jackson, the founder of the high-powered doxologists. The Deacons meet in annual session with the colored Shriners, and are conspicuous by their faded umbrellas, stove-in high hats, swallow-tail coats, shoestring ties, sweaters and spats. It was at a recent Deacons' founders day celebration in the National Capital that a discussion arose, the conclusions of which should for all time lay the ghost of Harlem's leadership in orthodox and heretic jazzmania, and place the palm where it belongs, in Washington, by heavy odds.

While the final settlement of this discussion of "Harlem Up and Low Down" was referred to a board of arbitration, there is but little doubt as to the eventual findings, since the board was composed of one Harlemite, Lester Walton, of the New York World, and two Washingtonians—Jackson, formerly of the Billboard—and this reporter. The Harlem negro, be it said, therefore, who has made his mark of first magnitude in the thespian, terpsichorean or musical world, four or five times out of six originated on the banks of the Potomac.

Any categorical assortment of the peculiar aberrations and anomalous harmonies which the negro has brought to the American stage and concert hall, whether retrospective spirituals of a bygone era, patriotic gems like "My Old Virginia Home," midnight melodies for sepia expression like "Swing Along, Chillun," or the sixteen song numbers of "Shuffle Along"—every one a hit—all will demonstrate the ascendency of Washington negro talent.

Radio announcers' voices express gratification when they offer "Swing Along," the words and music by Will Marion Cook, to their invisible audiences:

"Swing along, chillun, swing along de lane,
Lif' yo' head and yo' heels mighty high;
Swing along, chillun, 'tain't a-goin' to rain,
Sun's as red as a rose in de sky"——

Here is a song written many years ago which goes on through time paying royalties on radio and record. Its author is a scion of one of Washington's best colored families, a man who has seen life in England in highly exclusive circles, and whose ardent pro-British temperament is little understood and less appreciated.

Cook, since the time when "Chlorinda" was on at the New York Roof Garden, and Ernest Hogan was singing "Darktown Is Out Tonight," has written and directed the best box-office music of any American negro, as "Shuffle Along" will testify. He is now interested in an opera that will unify all that is negroid in music. But Lawrence Freeman, also of Potomac origin, has written seven operas. He produced one last year, an artistic success if a financial failure. Had not the angel, Mrs. Rockefeller-McCormick, been engrossed with domestic affairs before the courts, he would have produced the other six. He has been highly trained in operatic work, but will best be remembered as the musical director for Williams and Walker, when the late lamented Bert Williams and George Walker teamed together.

The Deacons have often paid silent tribute to J. Leubrie Hill. In "The Passing Show of 1915" he wrote the music to "Rosey Posey" and "The Trombone Man," and words and music to "Bill Simmons." Here was a show with ballet by Theodor Kosloff and such talent as Marillyn Miller in the cast, to demonstrate Hill's caliber. Small wonder that Hill brought his "Darktown Follies" to the Howard Theater in Washington for a premiere, disclosed his Cohen-like personality as author, composer, actor, director and producer, and discovered an epoch in chorus work with the song hit, "Balling the Jack."

While Hill was not native to the Nation's Capital, it must be remembered that when his show went on at the Lafayette in New York, and Flo Ziegfeld looked in on that agile, sinuous, snaky effect of the Senegambian chorus in balling the jack, the Follies producer bought outright both the number and the chorus and put them on the Roof Garden. Of course, white orchestras of that era could not, or would not, play the blasphemous accompaniment, and Ziegfeld had to summon Ford Dabney and his orchestra to assist.

This Ford Dabney is the son of a Washington colored business woman. Like Florence Mills, he got his elementary education in the old Garnet-Patterson School at Tenth and U streets, where also James Reese Europe, jazz band leader of the Fifteenthe Regiment Harlem Band that set Paris on its ears during the World War, was educated. Dabney stayed on the Ziegfeld roof many years, and now has the distinction of conducting his 24-piece orchestra for more multimillionaires than any other in his classification. When the jack got balled to his music, the whole policy of chorus work was changed in musical comedy. Choruses that had formerly demonstrated a series of poses came to the footlights now with speed and action, and the jack was balled from Harlem all around the world.

Billy Pierce profited by the idea—teaching Nordics to dance to Soudixian harmonies. Pierce originated in the upper reaches of the Potomac, not far from Ashburn, Va., and was in Washington as a newspaper man for several years before seeing Broadway. He found a Frenchman who wanted a negro American chorus for Paris, located the sepia girls, had them trained, and came into fame as they went abroad to herald the advent of the negro on that stage. A Jewish woman hearing of this work, sought training in dancing to negro music. Her new steps caused the Greenwich Village Follies chorus to seek Billy Pierce and get the low down. Their numbers proved an instantaneous hit and Pierce has a platinum watch as a testimonial of their appreciation. On this work alone The Deacons promoted him from hustlerteriat to hustlerati.

Scurlock photo.

S. H. Dudley, last of the old guard negro minstrels, who succeeded Billy Kersands and Ernest Hogan.

He has an up-to-date school of the dance in the Navex Building, whence he holds forth, on par with Weyburn and Blue, as a dominant factor in the New York dance world. A choreographer, he comes back to Virginia annually to see his aged mother, and never fails to write down the steps observable in the breakdowns and barn dances of the Old Dominion. One glance at Finley Wilson, grand exalted ruler of colored Elks, dismounting from an automobile and chasing a train, caused Pierce to write the step known as "The Washington Johnnies," and maybe you have seen Sophie Tucker step it.

Bill Elkins was born and raised in Washington. His mother was a school teacher. He is now conductor of the Dexter Glee Club, the Elkins Choral Singers and vice president of the Clef Club of Harlem, and has trained more choruses for singing across the footlights than, perhaps, any other man in the show business.

And, while memory lasts, it should be recorded that Abbie Mitchell, wife of Will Marion Cook, originated in the District of Columbia, and not in Baltimore, as is generally understood. She is a dramatic artist of highest caliber, a concert singer, who has done the leading European halls for more than eight years. Recently she supported Helen Hayes in New York and in Chicago and week before last was with her here at Poli's. She now has resumed concert work in New York and Chicago for a $3 top admission.

Some there are who remember when "Salome" was played at the Howard by the Lafayette Players. The queen in this cast was Laura Bowman, the wife of Sidney Kirkpatrick, whose wonderful voice startled the critics in Washington and New York. Laura Bowman has been credited with being the most versatile of colored actresses. This product of Le Droit Park is now playing on the West Coast, where the Lafayette Players are making a stand after twenty years of progress from the Lafayette and the Howard. She went from Washington to New York with Billy McClain and to England with Williams and Walker "In Abyssinia," before launching out on a career of stock and vaudeville.

In the Salome company was Nathaniel Guy, then dramatic instructor in schools of the Nation's Capital, together with his son, [illegible] Guy, who is now the leading dramatic baritone in Lew Leslie's "Blackbirds."

Turner Layton, of Layton and Johnstone, son of the late John T. Layton, former director of music in Washington public schools, after discovering his partner in Harlem, took the London jaunt, and for the past five years has toplined at every vaudeville house of note in England. His engagements with England's better society are so

Mishkin photo.

Harry Thacker Burleigh, made famous by his arrangements of "Deep River" and "Five Songs of Hope," sung by John McCormack.

numerous that his vaudeville appointments are not made under the usual exclusive contract and he is at liberty to appear wherever he is in demand. His honorarium for three songs of drawing room entertainmetn is 10 pounds sterling.

He set to music, with swift jazz rhythm, an old negro spiritual which he called 'Dear Old Southland," a dance number par excellence. This spiritual had been given another arrangement by Harry Thacker Burleigh, and called "Deep River." So there grew a controversy between the Old Master and young Layton concerning the propriety of handling spirituals with sacrilege. The public settled the question by dancing to "Dear Old Southland" and singing "Deep River" while they danced.

Harry T. Burleigh had no Potomac origin. He was born in Erie, Pa., and went to New York in 1892 where he secured a scholarship in the National Conservatory of Music under Anton Dvorak. He became barytone soloist of St. George's Church, at Temple Emanu-El. It was while engaged in this capacity that he met Louise Alston, of Brookland, D. C., a young colored woman of unusually fine literary talent. It is easy for one who is fancy free to trace the woman's Potomac influence through all of the finer work that Burleigh has done in Harlem.

Louise Burleigh wrote the words to "Love's Dawning," and "Just My Love and I," in the springtime of their early passion, and Harry Burleigh, who had been given opportunity for development by the Ricordi Co, set them to music. Then, when love had reached its summer season, for his musical arrangement she wrote "Dreamland," a cradle song for their son and heir. Both words and music, the one by the wife and the other by her mate, betoken autumn of love and winter's approach in "Perhaps"—

"Perhaps you may remember—
Perhaps you may forget.
My heart is ever constant,
And says I love you yet—
Perhaps—"

When Louise Burleigh lost her racial identity in Europe's foreign capitals amid luxuries of social life beyond the wildest dreams of the average negro American, is is a wonder that Burleigh found time to pour out his musical soul in the composition of the "Five Songs of Hope." The words by Laurence Hope were set to music that has been sung again and again by John McCormack, and all of America's most prominent singers.

The Deacons were wont to see the influence of Louise Burleigh in these haunting melodies, with their accompaniments rich in detail, especially "Pale Hands I Loved Beside the Shalimar," the best achieved of the five, whose melodic rhythm and chromatic flow is filled with pathos nigh tragic:

Will Marion Cook, composer of "Swing Along" and "Shuffle Along" melodies, probably most successful and most widely known negro composer.

"Pale hands I loved beside the Shalimar,
Where are you now? Who lies beneath your spell
Whom do you lead on rapture's roadway, far,
Before you agonize them in farewell?
O, pale dispensers of my joys and pains,
Holding the doors of heaven and hell,
How the hot blood rushed wildly through the
veins!
(O pale soft hand!)
Beneath your touch, until you waved farewell.
Pale hands, pink tipped, like lotus buds that float
On these cool waters where we used to dwell;
I would have rather felt you 'round my throat,
Crushing out life, than waving me farewell—"

Such Deacons as uphold the theory of Burleigh's Potomac complex utilize the depth of feeling displayed in the music of this composition as the basis of argumentation, while the Harlemites bring on "O, Perfect Love," whose strains are familiar to every bride and prospect, to show that no inferiority complex has swayed the negro composer's life. Likewise there are Deacons who trace the rich harmonies of "Deep River," not so much to the river of the spiritual itself, as to the deep Atlantic of domestic separation.

It was when Alston Burleigh, the son of "Dreamland," went away to war, a lieutenant of the famous Buffalos, that Burleigh set to music that mother song, "The Young Warrior," by James Weldon Johnson. It is the appeal of the young volunteer to his mother to think not of him, but of the work he has to do. Its patriotically frenzied melody, its trumpet calls and crashing chords made such a moving force that, with orchestration provided by Zandonai, it became in Italy of 1917 the anthem of the World War. So, likewise, as this mother's boy bade farewell, some—shall we say maternal—influence affected one of Burleigh's best, "Ethiopia Saluting the Colors," Walt Whitman's words in setting at once dramatic and lyri

Harlem produced a "Smarter Set" company in days of long ago, with Ernest Hogan, the famous "Oyster Man," in the leading role. Hogan was succeeded by Sherman H. Dudley. This Washingtonian who originated with Billy McClain and Rufus Byars in Texas, got his real start as Hogan's successor with Richard and Pringle's Georgia Minstrels, and Billy Kersands. At one time he and Eph Williams owned a circus. He traveled on the Keith circuit in New England when there were but four Keith houses, and was the first colored actor to be starred, along with Dave Marion, around the Columbia circuit. Old timers remember him, as well as his mule.

The Dudley mule was regarded as as clever as the comedian himself. Animal trainers came from far and near to see him perform. Dudley carried no whip in his hand to make the animal take up his cues, but he never missed, to the mystification of the best authorities on animal training. The secret lay in the fact that the mule was wholly untrained, but Dudley was ready with appropriate witticism for anything the animal might do on the stage. When Washington went dry, on a Thursday night, at the Gayety the mule inadvertently stuck out his tongue.

"Yo'll lick yo' tongue out longer than that fo' yo'll get another drink in Washington," said Dudley, and the prolonged laughter ensuing stopped the show.

Dudley passed up Harlem and located in Washington as vice president of the Theater Owners Booking Association. He controls the booking in 30 large colored houses throughout the United States. He is the owner of several apartments, has a town home and country estate, owns and races blooded horses—and platers—and is generally credited with wealth. He, with Billy McClain, is the last of the Old Guard of famous colored performers—which otherwise include Billy Kersands, Ernest Hogan, Bob Cole and Du[illegible] Kelly.

Neither the Harlemite Deacons nor the Potomac variety can claim Marse Handy, originator of the "blues." The negro in the prison gang, or on the "hunkie" job, or roustabouting, whose discretion forbade him talking back to his blasphemous and profane boss, sang in indigo verbiage the expression of his smothered heart, and Handy capitalized the songs. Harry Pace, of Newark, N. J., [illegible] Handy's Memphis-Beale street sob music to Harlem and brought forth the records just as [illegible] radio came on the stage and the phonograph [illegible] temporarily eclipsed.

Then Handy tried out a blues orchestra [illegible] Lincoln Theater in Washington. His headquarters are now in the Gayety building in New Yo[illegible] and he has a branch office in Chicago. T[illegible] daughters and two sons run the New York [illegible] all of them musicians. Handy belongs neither [illegible] Harlem nor to Washington. He originated a [illegible] which, once it received the approval of both Harlem and Washington Deacon boards, went [illegible] big.

After listening to Duke Ellington, of the [illegible] tomac Corner, via radio from the Harlem [illegible] Club, the Deacons closed their discussion of "Harlem Up and Low Down" with the customary pray[illegible] for Billy McClain to save him from the Ku Klux. McClain is well to do. He owns real estate [illegible] Indianapolis, Kansas City, San Antonio and Buffalo. He has promoted to success a series of prize fights on the Texas frontier. But he liked Washington well enough to remain here for five years in charge of the gymnasium and health work of the Klan headquarters, where he was known as the "Imperial Buzzard," and though he is now safely in Buffalo, retired, and beyond the need of these prayers, the pious deacons still remember him on their meeting nights.

ROLAND HAYES ENDED FIFTH TOUR APRIL 28

To Sail For Europe To Fill Engagements

Herald

Boston.—Roland Hayes complet ed his first tour of America in many ways the greatest he has ever had by making his third appearances in New York and Boston (on April 21 and 28) before overflowing audi ences. Roland Hayes shared with Fritz Kreisler alone, the distinction of appearing three times in Carne gie Hall last season. No other mu sician thus appeared in Symphony Hall, Boston.

5-14

Indeed it is safe to say that no singer, in the season now past, has had nearly so large a public. Nor has any American born artist ever held the attention and intrest of the world to nearly so large an extent.

Going To Europe

Roland Hayes will sail this month for Europe, where he will meet a limited number of engagements. The tenor will return to open his sixth tour of America in the middle of November. The tour will end in April, 1930.

MacDowell Club Offers $1,000 Prize in Music

Amsterdam News

The MacDowell Club of New York City, through the generosity of one of its members, offers a prize of $1,000 to a musician either born or residing in the United States for an unpublished composition in one of the larger forms, orchestral, choral or chamber music, its duration not to exceed twenty-five minutes.

MSS. will be received from July 1 to October 1 (final date), 1929, by the chairman of the music committee, Miss Dorothy Lawton, music branch of New York Public Library, No. 121 East Fifty-eighth street, to whom all communications should be addressed.

MSS. must positively be sent anonymously, insured to full value and acompanied by a sealed envelope bearing a mark of identification and containing the composer's name and address with return postage.

Artur Bodanzky, Rubin Goldmark and Ernest Schmelling will be the judges.

The award will be announced January 1, 1930.

New York City

Music - 1929

NEW MUSIC FROM WEST AFRICA.

A new waltz, a distinct musical acquisition, has been composed by Mr. Henry Owusu, of Kumasi, Ashanti. It is called "Waltz-Kumasi," and copies can be had from Mr. Owusu, at the above address. The music, which is full of character, and in which are delightfully blended and varying moods, is dedicated to Sir Francis Charles Fuller K.B.E., C.M.G., who was Chief Commissioner of Ashanti for nearly 15 years. It is safe to assume that Sir Francis's many fine qualities inspired Mr. Owusu in his composition, and for this reason alone the waltz should create great interest on the Coast, and amongst ex-Coasters at Home. It is worthy of both praise and interest on its own account; it is of musical value, and makes a charming drawing-room piece. The price is 3s. and the proceeds of sales will go to the funds of the Kumasi Philharmonic Society. It would be nice if a large number of copies were sold, as musical works of this kind do not come every day, and Mr. Owusu should be urged on to more composition.

We were already indebted to Mr. J. M. Stuart-Young for lyrics of a number of charming songs. Two more have come from his ready pen. "Can you forget?" published by J. H. Larway, is extraordinarily pretty, and is helped by and helps the charming music, which is by Francis Dorel. Neither song is long, and both should find singers in plenty because they are not difficult to learn. The music of "Old Japan in Blossom Time" is by Harold Popple, and here again Mr. Stuart-Young is to be congratulated on the freshness and charm of his lyric. I liked this last named even better than "Can you forget?" An added blessing for the amateur performer lies in the accompaniment, which is quite simple. "Old Japan in Blossom Time" is published by the Berners Music Co., Ltd., 35, Berners Street, W.1. Both songs are more suitable for male than for female voices.

E. C.

11-3-29

By LUCIEN H. WHITE

FIRST RACE MUSICIAN TO WIN RANK OF FELLOW IN AMERICAN GUILD OF ORGANISTS IS A WOMAN, MRS. LeBON

New York Age

7-20-29

New York N.Y.

Detroit, Mich.—It is a matter of considerable interest that the first Negro organist to attain the ranking of a Fellow in the American Guild of Organists should be a woman—Mrs. Lorainetta Henderson LeBon, organist at St. Matthew's Church, St. Antoine and Elizabeth streets, Detroit, the Rev. Father Everard W. Daniel, rector.

There are several colored organists who are rated as Associates in the A. G. O., including one young woman, Miss Carlette C. Thomas of New York City. Others are Dr. Melville Charlton and E. Aldama Jackson, also of New York City, and Roy W. Tibbs of Washington, D. C., but Mrs. LeBon is the first race organist to successfully take the extremely rigid examinations and tests leading to the rank of a Fellow.

She is a graduate of the Detroit Conservatory of Music, with degree of bachelor in music, and has been studying the organ with Dr. Manville of the Detroit Institute of Musical Art. She has been serving St. Matthews' for the past ten years.

She is a daughter of the late Rev. James Henderson of the A. M. E. Church, one of four children. Two brothers are Dr. James Langston Henderson and Cornelius Henderson, a civil engineer, for many years with the Grand Trunk Railway; a sister is Mrs. Deborah Henderson Halford, a teacher in the public schools of Chicago.

Miss Margaret Brown, Pianist, Wins Silver Medal In Music Contests

6-22-29

Miss Margaret Brown, a student of the Curtis High School, Staten Island, was among the silver medal winners in the interborough contests of the New York Music Week Association, Miss Isobel Lowden director. She received this award for skill and proficiency as a pianist.

The young pianist is the daughter of Mr. and Mrs. Samuel Brown who came into public notice several years ago when they purchased a home in the exclusive Westerleigh section of West New Brighton, S. I.

One of their neighbors, a former Virginian, made strenuous objections to living beside a colored family, and it was only after the Browns had ben given police protection by having a special policeman patrol the neighborhood of their home that they ceased to be annoyed by threats and insults from these neighbors.

Mrs. Brown is a teacher in the public schools of Staten Island and Mr. Brown is in the post office service. They plan to have their daughter continue her musical studies.

SILVER MEDALIST

MARGARET BROWN
15-Year Old Pianist, winner of silver medal in Borough contests of the New York Music Week

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NEW YORK WORLD

OCT 31 1929

BALTIMORE TO HAVE A NEGRO SYMPHONY

Anonymous Man Provides Funds, Moved by Happy Race Relations in City

Special Despatch to The World

BALTIMORE, Oct. 30.—Baltimore is to have a Negro symphony orchestra, the first of its kind, it is said, in the world. The endowment is provided by a man who is moved, according to his statement, by the commendable relations that exist between the white people and the Negroes here. He has made only this one condition—that his identity be concealed.

The donor has put the enterprise in the hands of Mrs. William Barerneschmidt, the Secretary of the Public School Association. The orchestra will be patterned after the Baltimore Symphony Orchestra, whose conductor Gustav Strabe, will be advisor to Charles Harris, Negro director of the Colored Municipal Band, who will be its conductor.

Frederick R. Huber, Municipal Director of Music, will co-operate and members of the Peabody Conservatory of Music have offered to assist the orchestra.

SYMPHONY ORCHESTRA ORGANIZES

Direstor aHrris Takes Initial Steps In Creating An Organizatiᵒn

Thirty-six Members Enroll At First Meeting Last Sunday

11/16/29

The first meeting of the Colored Symphony Orchestra was held Sunday, November 10th at the Junior High School at 2 p. m. and was a complete success. Charles Harris outlined the motive of the Orchestra and gave very timely tdvice. Musicians of various grades were present and enrolled their names. Thirty-six persons including four ladies were enrolled. Among the number were; Mr. Llewelyn Wilson, Dr. Henderson Kerr, J. O. Jones, Mrs. W. Carter, H. A. Carpenter and many others. The Director appointed Mr. John Dtvidge, one of our local teachers, as secretary of the organization. The Orchestra will meet very Sunday at 2 p. m. in the music room of the Junior High School, corner Lanvale and McCulloh streets.

The Director gave those who so desired, to express their views of the Orchestra, and some very timely thoughts were brought out for considerttion.

The organization is now under way and the Baltimore Colored Symphony Orchestra gives promise of being an institution of which all Baltimoreans may well be proud.

HOUSTON MUSICAL PRODIGY TO GIVE UNIQUE CONCERT

A novel and unique program is billed for Bethel Baptist Church next Wednesday night, July 3, 8:30 o'clock, when Miss Ernestine Jessie Covington, local musical luminary, presents her chorus of young girls in their first concert.

For the past several months Miss Covington has been training these young people and their program next Wednesday night promises to be one of the most pleasing musical efforts of recent years. Mrs. B. J. Covington is sponsoring the program and a small admission fee is being charged at the door, for which tickets are now being sold.

NEW YORK TIMES

NOV 4 1929

A. S. Helm; Negro Baritone, Heard.

Arrington S. Helm, negro baritone appeared last evening at Steinway Hall in a well-chosen program of songs in Italian, German, French and English. The singer displayed a natural and pleasing baritone of resonance and volume, especially in the upper register. At present it seems in need of further development in the lower notes and in flexibility. The soloist was more successful in English songs than in foreign. The printed program ranged from Monteverde, Handel and Massanet to John Ireland and Oley Speaks. The final group was taken up with negro spirituals arranged by H. T. Burleigh and Lawrence Brown. Andrades Lindsay played helpful accompaniments at the piano.

WASHINGTON, D. C.
STAR

NOV 12 1929

A Colored Symphony Orchestra.

Announcement from Baltimore of plans looking to the formation of the first colored symphony orchestra in the United States will be good news for music lovers throughout this country. The new organization will be patterned after the excellent Baltimore Symphony Orchestra. It will be conducted by a highly competent musician, who is now leader of the Maryland city's Colored Municipal Band, while the conducto f the symphony organization will act s its professional adviser.

In the long-ago distribution of special bilities no people received a greater ift along the lines of instinctive melody and harmony than did the African race. Not only has this great ethnological division given to the world notable musicians of outstanding merit, if not positive genius, such as "Blind Tom," Roland Hayes, Marion Anderson, Paul Robeson, Nathaniel Dett, Harry Burleigh, Lieut. James Europe and others too numerous to mention, but it is probable that none possesses a higher average of musical ability. The power of self-expression in harmony seems almost universal in regard to these peoples; a Negro with a faulty ear or lacking a love for music is rare indeed.

Already colored jazz bands and brass bands have made a name for themselves. The peculiar modernistic music generally lumped as "jazz" seems the special province of the race, if not its positive invention, and the past decade has seen the gap between it and what is generally known as classic so diminished that it is practically negligible. In the formation of a real symphony orchestra in which all the musicians will be colored men, there has been created a most valuable opportunity whereby the race can better itself and can make itself more readily understood. Music is a common language, transcending the limits of speech and of color. It is not possible that the most prejudiced of white persons could criticize this interesting and commendable racial activity. It is hoped and believed that the projected highly trained orchestra will prove an immediate success and eventually will be but one of many such organizations. Perhaps it may open the way for some great world-famous Negro composer. The generosity of the unknown citizen of Baltimore who has made this establishment possible may prove far greater than even he suspects.

Now Famed Negro Spiritual

:: NATURE LOVE OF RHYTHM BROUGHT TO U. S. ::

Product of African Jungle

Constitution

[illegible]

The famed negro spiritual has its rhythmic base deep in the jungles of Africa, but finds its spirit and its message in the negro's interpretation of Christianity, according to Professor N. G. J. Balanta, a native of Sierra Leone, West Africa, who has spent many years in studying the structure and origin of this unique musical type.

Aided by George Foster Peabody, American philanthropist, Professor Balanta studied the spiritual extensively here and then spent years in Africa comparing it with the native songs. He found that the native tribal songs are sung in the same manner and with the same elemental rhythm as are the spirituals. They lack, however, the themes found in the spiritual.

This he explains on the basis that the first negroes to be brought to America carried with them a native love of rhythm and harmony. Here, under the trying conditions of the earliest days of slavery they suffered hardships that made them turn quickly to Christianity, the religion of patience and forbearance that taught them their sufferings would end in another world. From these new beliefs came the words, the mingled sorrows and hopes that make up the typical spiritual. These words were set to the jungle rhythms and the spiritual arose, the symbol of the Christianized negro.

Professor Balanta sees the Old Testament as the greatest source of inspiration to the early bards who wrote the spirituals. These transplanted folk saw in their plight and that of the Jews a great similarity. As the tribes of Israel were delivered so would they be delivered. This faith fired the spirituals and helped to make of them a great group of folk songs, beloved alike by white music lovers and by negro religionists.

The same is true of the dances attributed to them. The raw materials of these arts were undoubtedly furnished by the Negroes, but the finished products are the works of white men and women.—Columbia State.

N.Y. War Cry

NOV 9 1929

Concerning Negro Spirituals

THE negro plantation or slave-songs, known as "spirituals," are the simple, ecstatic utterances of wholly untutored minds; the spontaneous outbursts of intense religious fervor. They were never "composed," but sprang into being ready-made from the white heat of religious fervor during some protracted meeting in church or camp.

It is a serious misconception of the value and meaning of these songs to treat them as minstrel songs, or to try to make them funny by a too literal attempt to imitate the manner of the negro by swaying the body, clapping the hands, or by striving to make the peculiar inflections of the voice natural to colored people when singing.

Success in singing them is primarily dependent upon deep spiritual feeling. The musical expression is of far more importance than the voice, and after that, rhythm, for the negro's soul is linked with rhythm. Their worth is weakened unless they are sung impressively, for, with an optimism peculiar, perhaps, to negroes and children, there runs all through them a spirit of hope and faith in the ultimate justice and brotherhood of man.

It is a coincidence worthy of note that more than half the melodies of the slave-songs are made in the same scale as that in which native Scottish music is written; that is, with the fourth and seventh tones of the scale omitted. The fact that the music of the ancient Greeks is said to have also been written in this same scale suggests the interesting inquiry as to whether this may not be a peculiar language of nature, or a simpler musical alphabet than the ordinary diatonic scale, adapting itself more readily to the expression of the uncultivated mind.

LOWELL, MASS
COURIER-CITIZEN

OCT 29 1929

LIMITATIONS OF THE NEGRO.

The case of the Negro vs. the white man, as presented by the count, certainly favors the Negro. But there are other facts the German-Russian philosopher overlooked. In the first place, the Negro's greatest, if not sole, gift to the nation—the spirituals—is a product of slavery. The better educated Negroes of the present generation seldom sing them, wishing to forget everything that smacks of their past, and resent it when northern visitors in their innocence and ignorance ask them to sing their "old-time spirituals." Nor have they produced, since their emancipation, anything of equal artistic merit and value. The blues and other jazz songs attributed to them are the creations of the East side, New York—the expression of the Russian Jewish soul. Berlin, Gershwin, Cantor, Jolson—these are the singers of Negro songs, as Gonzales, Octavus Roy Cohen, Mrs. Julia Peterkin, DuBose Heyward, Howard Odum and others are writers of their folklore and short stories.

Marian Anderson

Miss Marian Anderson, a glorious girl with a superb contralto voice, sang in Baltimore recently, and critics busily thumbed thesauruses in order to find adjectives enough to describe the concert.

They raved over the range, the breath control, the enunciation, the phrasing, the bell-like timbre, and the facility with which she changed from Spanish to French, from Italian to German, and ended in faultless English. 11/30/29

Yet all of these things have to do with the mechanics of singing rather than with the spirit of it. Afro-American

Miss Anderson has not yet discovered that a singer may move an audience like an orator. At the conclusion of her concert here her audience was enthusiastic but cold. Baltimore.

Taylor Gordon has not had the advantages of Miss Anderson's musical education, but he has discovered some things about the power of music. Listen to what he says in "Born to Be," his newly published autobiography: Md.

"During the last few years I have been around lots of music and I notice that music has a peculiar effect on people. I think this reaction alone has held my interests more than anything else. The higher I go the more interesting I find it.

"Now, take the piano for instance. I have heard it played all my life; the best I have ever known it to do was to make people sing or dance. I didn't know it could be played to make people cry (like a violin) until I heard Alexandrisco play, and saw a room full of women cry one afternoon at Stanley Spiegelberg's Fifth Avenue apartment. All were sober too.

"After that I began to watch closer the effect of the spirituals on people. I have grown to really enjoy singing them, even if I do have to concentrate hard on dead people (chiefly my mother) so I can get their interpretation. The dead people I think of, sang them in true Christian belief. A spiritual makes some people cry, others laugh, and arouses another's passion. All these things can be done with one song. I don't know any other music that can get the same results. . . . When I sing to people, ten thousand sing to me."

Miss Anderson still regards the spirituals as comic, not sorrow songs, yet Roland Hayes makes his audiences cry by the singing of a simple song like "Water Boy."

The case of the great Philadelphia contralto is an answer to the oft-made assertion that all colored people can sing. We can't, not all of us. Even years of schooling can't qualify all the race.

Miss Anderson, great vocalist that she is, is not yet the artist that she is to be.

Experience, study, culture, suffering are her teachers now. She must achieve by hard work what Paul Robeson had when he gave his first concert, the ability to play upon the emotions of an audience by means of the singing voice.

Atlanta, Ga. Georgian
Friday, December 6, 1929

Mascagni to Work With Negro Songs

ROME, Dec. 6.—Pietro Mascagni, famous composer of "Cavalleria Rusticanna" and other works, is shortly to orchestrate some original primitive negro songs. He insists this must not be interpreted as meaning he is entering the jazz field.

Music-1929

A Negro Symphony

Amsterdam News

11/13/29

N.Y.

THE ANONYMOUS donation of $500,000 for a Negro symphony orchestra may turn out to be the most important step ever taken in purely American music. Wealthy people have been approached before in this matter, notably by the late James Reese Europe, but their attitude was never conducive to the production of original music. Some of them seriously doubted the Negro capacity for symphonic music; others favored the proposal on condition that they should determine the kind of music produced.

SUCH GIFTS are valuable only if they are made without strings. No composer can do his best if his choice of theme and treatment is governed by someone else; he is like a hobbled racehorse. Nor will he produce great music without an incentive. The skylark may sing hymns unbidden, but man is a reasoning animal. This great anonymous donation will give men like Will Marion Cook and Lawrence Freeman and Nathaniel Dett a real chance. As Negro music is the only kind in America not derived from Europe, the world may now look forward to music that is new both in content and form.

THE NEGRO SYMPHONY ORCHESTRA

Age

11/16/29

N.Y.

The following is an editorial which appeared in the New York World on Sunday, November 10, and it is reproduced here because of its interesting content. It refers specifically to the prospective forming of a symphony orchestra composed of Negro musicians in the City of Baltimore, through the financial support of an unnamed donor.

"Intelligent followers of music, as a rule, applaud much less heartily at the founding of some new orchestra, or string quartet, or conservatory for the training of performers than the sponsors of these organizations think they should, their faint-heartedness arising out of their conviction that if the same old music is to be played it boots little whether one more or one less musician is on hand to play it. Their interest is always in the enrichment of musical literature, and their experience has been that a new band usually does very little to foster it. But a Negro symphony orchestra, such as is in process of organization down in Baltimore, ought to be a different story.

"Of all the music makers in our midst, the Negro is the one who can add something to music, transform it somehow, so that it becomes different from what we have been accustomed to hearing, by the quality of his performance alone, and for this reason, if for no other, his symphony orchestra would have ample excuse for existence. But in addition to that it will probably stimulate his creative talents and result in the very enrichment of music spoken of above. Music, so far, has been his special field. His recent ventures into other arts have been creditable, but they have not evoked the spell that was cast by his songs. But these, unfortunately, are in a book to which the word finis seems to have been written; Negroes are composing songs now, but they do not have the tremendous, simple beauty of the songs that were born of slave days. And that is perfectly natural. The imaginative Negro of to-day has passed the naive stage, he is no longer so simple a man as the bard of the plantations. If he is to realize his talent he must write music of a more sophisticated sort, which is to say he must use the more involved forms that are played by symphony orchestras. This he would not be likely to do if he had to depend on the white conductors for encouragement. In most cases they have no prejudice against him, but they do not speak his language. The idea for a creative work is a very fragile thing; it may be blasted by a shrug, a smile or the wrong kind of politeness. With men of his own race to encourage him, to help him with his ideas and to play his music shortly after it is written, without a tedious period of waiting while some silk-hatted jury decides whether it really has merit, he should begin again to tickle the black notes. Let us hope so anyway.

"And let us, by the way, do passing honor to the angel of this orchestra, who has preferred to remain anonymous."

When the announcement was originally made of the proposed orchestra, it was erroneously stated that this would be the first symphony orchestra to be composed of Negro musicians. The fact is, that the Harlem Symphony Orchestra was formed here about 1920, and gave several series of public performances. The late E. Gilbert Anderson, a gifted and well-prepared musician, was the director, the orchestra was sponsored by the Deacon Johnson Musical Exchange, and its rehearsals were held in the rooms occupied by the Exchange on the second floor of The New York Age building.

But for fifteen years or more, prior to that, the same Mr. Anderson had been conducting in many public recitals, the Philadelphia Negro Symphony Orchestra, an organization of race musicians which attained a high standard of performance under Mr. Anderson's baton and training. Incidentally, it might be well, for benefit of the record, to state that Mr. Anderson was unusually well equipped for this work, for he had taken a rigorous course of instruction in orchestral conducting under Concertmeister Ritch, who was associated with Stokowski in the Philadelphia Symphony Orchestra. Mr. Anderson's early and untimely death deprived the race of a fine exponent of musical development.

Baltimore does claim, however, and with a better basis for the claim, to have not only the first, but the only municipally supported brass band, the organization being under the leadership of Charles L. Harris, erstwhile known as the "March King."

Members of the band are paid by the city and concerts are given during the summer in parks located in sections populated by Negroes.

"Sweetheart I Love You"—Cook Song

D.C. Lad Heard Over N.B.C. Chain Saturday Morning

WASHINGTON, D.C.—Mr. Len[illegible] Cook, son of Mr. and Mrs. John Cook of Sixth street hill and a member of the Dartmouth graduating class of 1929, was the guest artist of the National Broadcasting company on Saturday morning August 24.

One of the four numbers sung from New York by the young baritone over a nation wide hook-up was "Sweetheart I Love You," his own composition in which his cousin Mercer Cook, son of Will Marion Cook, collaborated.

The song has been accepted by a New York publisher and the composers are under contract to produce another soon.

Tribute To Paul Robeson

By Wilfred R. Bain

Whip

Paul Robeson, colored America's own, has returned to the land of his birth after a sojourn in foreign lands, bringing with him the plaudits of Europe's teeming white millions, and no one is more proud of the fact that your humble servant. For it was this same individual who sponsored a banquet in honor of Paul's debut on the dramatic stage, in the role of "Emperor Jones" several years ago, realizing as he did that he even then possessed the ear marks of coming greatness. We recall the little speech which inspired us on that occasion. "We are looking forward to the day when the star in your theatrical horizon will shine forth with the brilliancy of a Mars and that your fame will have become world-wide."

And as if to confirm our early beliefs one of England's greatest journalists has given Paul Robeson the palm of a genius in the following language: James Douglas, no upstart who runs wild in the field of journalism, but the trained mind of the London "Daily Express" whose writing on Jeritza, Puccini, Cherkassky, Wolff, the child violinist; Vronsky, the world's greatest lady pianist; Rachmaninoff, Albert Coates, the Lener Quartette, world's greatest string quartette; Florence Austrai, John Amadia, Mozjourkine and a host of others, has made one to bask in imagination in that sunshine of culture which is the old world, and has also made us thrill to the success of one of us in Europe. Says Mr. Douglas;

11-9-29

"There are revelations which melt the worldling's hard heart and renew the world's withered mind. After they pass, even the worldling is sad, because the things which he has seen he can see no more. He sighs as he watches the glory die away and fade into the light of common day."

"I went into Drury Lane Theatre to hear Paul Robeson singing Negro spirituals. For nearly two hours he transfigured the packed house of worldlings with mystical emotion. We sat there in a trance of noiseless ecstacy as he touched our heartstrings with his marvellous voice.

Chicago Bee

"He is more than a great actor and a great singer. He is a great man, who creates the soul of a people in bondage, and shows you its true kinship with the fettered soul of man. We became like little children as we surrendered to his magical genius.

"We laughed and wept. He broke our hearts with beauty. As he wiped the tears from his eyes we wiped the tears from ours. He shook some of us into sobs. We applauded until we were weary, and we made him sing till he was weary. I have never seen a more unsated and unsatisfied audience.

"What is the secret of his mastery of all our highest moods and all our holiest emotions? He stands there in a plain tweed suit, holding a piece of paper in his two immobile hands. Not a gesture. He is a giant, an athlete, a Rugby player and a man of culture.

"He is not quite black or quite white. His skin is a mellow ivory. His features are negroid, but they are so plastic that they shape every shade of feeling and imagination. His lips and his eyes change with every tone of dramatic vision in his voice.

"There were seconds when his face was alight and aflame with seership. We saw the rapt mysticism gathering in intensity until it reached the height of the mood, and then it slowly faded like a sunset, and he locked the door on it with a tightened tense mouth.

"Before he sings a note he looks at you with his dream-charged eyes. Then, as you yield to his powerful domination, he turns his head with a smile to Lawrence Brown at the piano, and nods. He has you, and he holds you in a dream-state till the song creeps back into the silence out of which it came.

"Vainly I seek for comparisons. There is none. Duse perhaps worked wonders like these, wonders that soar above art in their childlike simplicity, their truth, their pity, their purity, their wistfulness, and their hinting at things that lie too deep for words or music.

"His songs are the Bible as we heard it at our mothers' knee. They are the mother-songs of mankind, the hidden songs that al men and all women hear whispering in their buried memory. It is not only the dreaming Negro soul that yearns i these cumulative refrains. It is a sad soul of humanity reaching out into the mystery of life and death.

"We are caught up into a seventh heaven of faith by these cadences of the grand voice that cries like a violin from depth to depth and breadth to breadth of vision. The man sees what he sings, and we see it as he sees it and sings it.

"No wonder that Epstein, with all the subtle strength of his later imagination, has toiled to mould the mystery of that head. Robeson in one afternoon moulded a hundred heads before our eyes. He is the sculptor's despair.

"I have heard all the great singers of our time. No voice has ever moved me so profoundly with so many passions of thought and emotion. The marvel is that there is no monotony in the spiritual spell. It is effortless enchantment moving through fluctuant states of thought and feeling.

"As the house was swept along the path of prophecy I knew that, as a people, we are mystical to the core, and that even the worldiest worldling is capable of being captured by the great, good simplicities of religious faith.

"'Water Boy, where are you hiding?' 'Hear de Lambs a-cryin',' 'My soul's a witness for de Lord,' 'I'm gonna tell God all my troubles,' 'Were you there?' 'Steal away to Jesus,' Deep River,' These songs open the old wisdom we despise, the ancient arcana that we deride.

"Strange that a Negro singer out of 'Show Boat' should be able to fill a vast theatre with the divine witchery of Bunyan and Wesley, and reveal to astonished worldlings the world beyond their world."

Then does it really matter that a common holstery like the one described in European paper dispatches should raise the bar of color prejudice? Does it take anything away from the renowned ability of this great artist? On the contrary it would seem to us that the hotel management has reflected great discredit upon itself, by refusing to allow one of the world's greatest artists to enter and partake of a mere meal Yes, gentlemanly Paul Robeson, scholarly Paul Robeson, the master of Blackstone and Shakespeare is a bigger man than any form of discrimination that he may be called upon to face—either in England or America.

—From "The Tattler."

NEW YORK WORLD

NOV 10 1929

THE NEGRO SYMPHONY ORCHESTRA

Intelligent followers of music, as a rule, applau much less heartily at the founding of some ne orchestra, or string quartet, or conservatory fo the training of performers than the sponsors of these organizations think they should, their faint heartedness arising out of their conviction that the same old music is to be played it boots litt whether one more or one less musician is on han to play it. Their interest is always in the enrichment of musical literature, and their experienc has been that a new band usually does very litt

to foster it. But a Negro symphony orchestra such as is in process of organization down in Baltimore, ought to be a different story.

Of all the music makers in our midst, the Negro is the one who can add something to music, transform it somehow, so that it becomes different from what we have been accustomed to hearing, by the quality of his performance alone; and for this reason, if for no other, his symphony orchestra would have ample excuse for existence. But in addition to that it will probably stimulate his creative talents and result in the very enrichment of music spoken of above. Music, so far, has been his special field. His recent ventures into other arts have been creditable, but they have not evoked the spell that was cast by his songs. But these, unfortunately, are in a book to which the word finis seems to have been written; Negroes are composing songs now, but they do not have the tremendous, simple beauty of the songs that were born of slave days. And that is perfectly natural. The imaginative Negro of to-day has passed the naïve stage; he is no longer so simple a man as the bard of the plantations. If he is to realize his talent he must write music of a more sophisticated sort, which is to say he must use the more involved forms that are played by symphony orchestras. This he would not be likely to do if he had to depend on white conductors for encouragement. In most cases they have no prejudice against him but they do not speak his language. The idea for creative work is a very fragile thing; it may be blasted by a shrug, a smile or the wrong kind of politeness. With men of his own race to encourage him, to help him with his ideas and to play his music shortly after it is written, without a tedious period of waiting while some silk-hatted jury decides whether it really has merit, he should begin again to tickle the black notes. Let us hope so anyway.

And let us, by the way, do passing honor to the angel of this orchestra, who has preferred to remain anonymous.

NEW SYMPHONY ORCHESTRA GIVES RACE COMPOSERS OPPORTUNITY

11-23-29

NEW YORK, Nov. 21.—(ANP)—information regarding the formation of a Negro Symphony orchestra in Baltimore, Maryland, has caused no little speculation in musical circles which are always apprehensive of what occurring musically, within the race.

Recorder

Action was begun toward the formation of the orchestra after announcement from Mrs. William Bauerschmidt, secretary of Baltimore's public health association, to the effect that an anonymous donor, a citizen of that city, had made possible the orchestra's existence. It was further announced that Charles Harris, the director of the colored municipal band, will be the conductor of the symphony orchestra, with Gustav Strube, conductor of the Baltimore Symphony orchestra, as advisor.

The New York World hails this action as significant. After accounting for the customary lack of enthusiasm which is shown by the public after an announcement that somebody's generosity has made possible the grouping of another set of musicians, because of the fact that after all it is more and different music rather than more players that the public wants, the World declares that "Of all the music makers in our midst, the Negro is the one who can add something to music, transform it somehow, so that it becomes different from what we have been accustomed to hearing, by the quality of his performance alone; and for this reason, if for no other, his symphony orcestra would have ample excuse for existence."

"But in addition to that," the World writer continues, "it will probably stimulate his cerative talents and result in the very enrichment of music spoken of above. Music, so far, has been his special field. His recent ventures into other arts have been creditable, but they have not evoked the spell that was cast by his songs. But these unfortunately, are in a book to which the word finis seems to have been written; Negroes are composing songs now, but they do not have the tremendous, simple beauty of the songs that were born of slave days. And that is perfectly natural. The imaginative Negro of today has passed the naive stage he is no longer so simple a man as the bard of the plantations. If he is to realize his talent, he must write music of a more sophisticated sort, which is to say he must use the move involved forms that are played by symphony orchestras."

Indianapolis Ind.

It is believed that this new opening is going to provide opportunities for such men as Will Marion Cook in New York, R. Nathaniel Dett at Hampton, and W. L. Dawson in Chicago, who is about to complete a symphony which it is expected will be used by the Chicago Civic Symphony orchestra.

Birthplace of Jazz Music Is Still Unfixed in Many Minds

[illegible]

Jazz has become the piece de resistance in the musical diet of the radio listener. We are not in a position to know exactly whether it is a palatable dish to all those who must listen and like it or turn off the set.

In these days when the majority of programs include jazz it would seem that jazz was the wine of music that stimulates every musical taste. At any rate, if it disagrees with some they certainly suffer in proud silence for we have heard no squawks of agony from any one suffering from jazz indigestion in many seasons.

We assume, therefore, that any one who suffers in silence is a philosophic soul, and would be interested in the lively debate being carried on between readers of this newspaper through the medium of letters to the editor on the subject, "Did the Negro Originate Jazz?" At the present writing, in our opinion purely as innocent bystanders, the bout is a draw with both sides showing great recuperative power.

A Dizzy Mystery

This subject, like everything else connected with jazz, seems to be a dark and dizzy mystery. The chief difficulty in arriving anywhere in such a discussion is the confusing use of the term jazz. The word jazz today covers a multitude of musical sins, according to the academicians, and they have used the term to describe every type of popular dance music. Much of the so-called jazz today is not even distantly related to the old free-for-all, catch-as-catch-can variety of a decade ago.

One of the earliest contributions to the theory of the Negro origin was given by Jim Europe, the famous Negro wartime army band leader, in an interview immediately after his return from France in 1918.

The writer quoted Europe in the statement that "jazz originated with a band of four pieces, including an instrument made out of a chinaberry tree, about fifteen years ago in New Orleans." That would place the origin of jazz among the Louisiana Negroes between the years of 190 and 1905.

Heard Jazz in 1895

Fred Stone, of stage and aviation fame, tells of a diminutive Negro he heard playing the first real jazz that fell upon his ears back in 1895, also in New Orleans.

Henry O. Osgood in his veritable encyclopaedia of jazz, "So This I Jazz," explains: "Testimony from various sides all point to New Orlean as the birthplace of the jazz band and it didn't come from the aristocratic quarter of the city either, but from the shanties, the dram shops and the brothels."

The New Orleans Item ran an article by one of its reporters claiming the origin of jazz for a group of Negroes who played in the streets of New Orleans in 1895, playing "blues" under the name of Stale Bread's Spasm band.

There is also another story spun around the Dolly Sisters that credits them with bringing jazz back from Cuba with them to Broadway at the close of the war. It was their theory that jazz has been rife in Cuba and Haiti for hundreds of years among the natives.

Places With Negro

All this testimony seems to place the responsibility squarely with the Negro for the invention of the musical idiom that has snared the civilized world. In any research that even pretends to consider the first-hand evidence of observers the thread of jazz goes back to the Negro of the southern United States.

The one point that is usually lost in the shuffle of evidence is that the characteristic Negro jazz was the "blues," which reached its most complete refinement in W. C. Handy's "St. Louis Blues" and "Beale Street Blues." The "blues" became a sensation a little less than a decade ago when the American public was stoically resigned to ragtime, that jerky, mechanical hurdy-gurdy music.

The "blues" with its long insinuating rhythms and languid meandering melodies was musical manna. It was a relief to the ear and the mind and it had an emotional effect, something that ragtime could not even suggest.

Four-Four Rhythm

The jazz of today, however, is a fusion of ragtime, jazz and cultivated continental orchestration. The typical jazz played by the modern jazz band is no nearer the original Negro jazz than the original jazz was to ragtime.

More than anything else the Negro contributed a feeling for primitive four-four rhythm to American dance music. Like every other race in this country the Negro has contributed his bit to American folk song and dance music. No race can claim the sole right to the title of the creators of American jazz.—Gay Stevens, in the New York Times.

Music-1929

FAVORITE IN LONDON

Bee
Chicago, Ill.
7-27-29

EDNA THOMAS, American singer of spirituals, who has made a name for herself on both sides of the ocean, is back in London scoring at the Coliseum. White writers over there say she is the best in her line that America has given them.

MUSIC

By FRANKYE A. DIXON.

Elizabeth Taylor-Greenfield, "The Black Swan"

I have often wondered what will be the estimation of Roland Hayes, Marion Anderson, Abbie Mitchell and other contemporaries in the music world, say, fifty to seventy-five years hence. Will their artistic accomplishments be remembered and cherished then as they are so lavishly applauded today?

With this thought in mind, I feel justified in reviving the memory of a phenomenally gifted musician of days gone by with the hope of enlightening and stimulating a more artistic appreciation and racial respect in the minds of our present-day music followers.

In brief, Elizabeth Taylor-Greenfield was born in Natchez, Miss., in 1809. When but a year old she was brought to Philadelphia by a Quaker lady by whom she was carefully reared. Between these two persons there ever existed the affection that is felt between mother and daughter.

After giving many successful concerts in America, Miss Greenfield embarked from New York and arrived in Europe April 6, 1853. This trip was, perhaps, the crowning point of a successful career.

At this point I cannot refrain from giving a description of one of her most delightful concerts.

In the central landing of the brilliant and picturesque concert-room of the Stafford House a grand piano stood, with end outward, perfectly embarked among hothouse flowers, so that only its gilded top was visible. On the staircase stood Miss Greenfield. The presence of a Negro woman naturally excited a pathetic murmur among the audience. When Miss Greenfield's turn to sing came there was profound attention; then in a certain gentleness of manner and self-possession she sang and as her voice rang forth with its keen searching fire, its penetrating vibrant quality, and its gorgeous timbre (as the French have it), "cut its way like a Damascus blade, straight to the heart."

Following this recital, like many others, pages of the journals fairly teemed with praises of the great prima donna, as she was frequently termed. The musical world was startled, intensely delighted and electrified by her notes of sweetest melody. Many testimonials from skilled persons in music of fine general culture, as well as the Queen of England and several of the English nobility, were among her richest possessions, so flattering in character and great in number as to have made her almost, if not altogether, an exceptional individual.

Fully aware of the magnificent quality of her voice and its phenomenal character, that of singing a higher and a lower note than either of her great contemporaries, Kate Hayes and Jenny Lind, she yet did not rest content, as most of our climbing artists under the same circumstances would do with the same enthusiastic plaudits elicited by their performances. She, no doubt, considered the racial circumstances by which she was surrounded and the tremendous artistic standard she must retain; therefore, diligently she applied herself to a more scientific cultivation of a voice of natural power, well-nigh marvellous, as well as to the acquiring of a scholarly knowledge of the principles of general music. By this she protected herself as well as greatly strengthened her artistici faculties.

As years rolled on "success," veiled with the horrors of an inevitable decline, enveloped the once-famed Elizabeth Taylor-Greenfield. She gradually passed from public life and then so beautifully designated the remainder of her days in helping others, in hopes of probably sending forth another cantatricie to follow in her footsteps of fame. Her death occurred at Philadelphia, 1876.

SONG WRITER

MRS. MATTIE BLANTON

Who has just released a flower song called "Ashes of Roses," which is being sung extensively. Mrs. Blanton has written several selections which she expects to popularize. She is a well known Chicagoan and has demonstrated talent and discernment in her compositions. Music of this song is written by Dave Peyton. It sells for 35 cents and may be found at all music stands. Mrs. Blanton lives at 6507 St. Lawrence Ave.

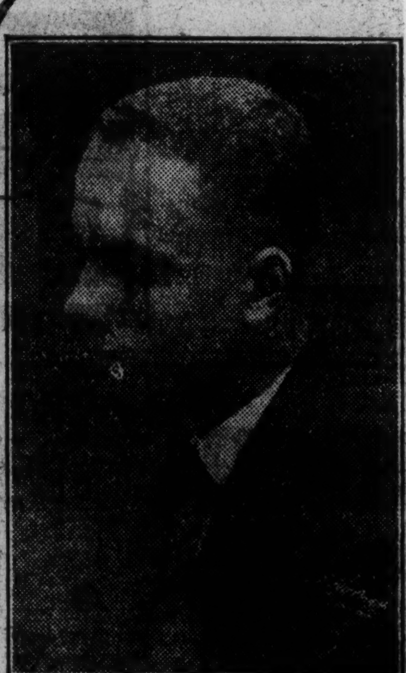
SINGS AS GUEST ARTIST WITH SYMPHONY GROUP

MARIAN ANDERSON

SEATTLE, Wash., Aug. 15. — Marian Anderson, internationally celebrated song bird, won thundering ovation in her appearance here Aug. 4 and 11 as guest soloist with the American Philharmonic Symphony orchestra. The famous contralto was highly praised by the critics for her unusual artistic ability in operatic and spiritual numbers.

St. Louis Argus
8-16-29
St. Louis, Mo.

IN RECITAL HERE



Tribune 9-27-29

JUSTIN SANDRIDGE, brilliant young pianist, who will open the fall and winter musical season here next Thursday at Armstrong High School.

Greensboro, N. C., News
Sunday, October 27, 1929

RHODES WILL RENDER HIS NEW COMPOSITION

Well Known Negro Pianist and Composer Will Appear In Recital Here Monday.

Appearing in a piano recital in the new George Thomas Dawson Music studio, 421 Bennett street, opposite Bennett College for Women, Monday evening, William A. Rhodes, well known negro pianist and composer will introduce his new composition jubilee, "A Negro Festival."

This composition was created by Rhodes a few months ago while he was visiting his former home in this city on his vacation. The program for the recital also includes works of the great American composers. The recital will start at 8:30 o'clock, and it is expected that a large audience will hear the gifted negro artist in his appearance.

ROLAND HAYES BACK; 6TH TOUR, 70 CONCERTS

Tenor Spent Summer in His Home Outside of Paris.

HERE SIX MONTHS

10-5-29

Will Sing Every Other Day Until March.

BOSTON, Mass.—Roland Hayes is returning from his home outside of Paris, in October, in readiness for his sixth tour of America, having spent the summer in England and France.

The coming tour of the great tenor will consist of about seventy concerts, which is as many as can be undertaken in six months, since the singer makes it a rule never to give two recitals on successive days.

In November, December and January his itinerary is solidly booked for the cities of our East and West, extending as far north as Canada and westward to Minnesota.

In February, the singer will visit many parts of his native South, where his return is always eagerly awaited. The month of March is solidly booked for the Pacific Coast states, to be followed by a few eastern appearances before his return to Europe later in the spring.

Hayes now holds the sole distinction of giving regularly each season three recitals in Carnegie Hall, New York, and three in Symphony Hall, Boston. In these, packed auditorium and stage is the invariable rule.

In Colleges

That his singing is much sought by various universities may be seen by a list of those before which he has appeared. Harvard, Yale, Cornell, Dartmouth, Vassar, Wellesley, Smith, and the state universities of Michigan, Indiana, Minnesota, and California; likewise, Fisk University, his Alma Mater. Hayes has also appeared as soloist with each of the principal Symphony Orchestras, and each season gives private recitals in New York, Washington, Chicago, and Boston in addition to his regular concerts in these cities.

Spirituals Too

This success may be measured as impressively from an artistic as from a numerical standpoint. The Hayes whom the publics of America and Europe know is a quiet, simple-mannered figure, deeply engrossed in his art. His programmes are chosen not for facile effect, but for the love of the best there is in the song literature of the world. A group of spirituals is included as an essential part of every programme. He sings with a fine perception of the inner beauties of these songs—an utter mastery of language and style, a voice of an indescribable sweetness and a degree of control which is unmatched in the singing of today.

SYMPHONY ORCHESTRA FOR BALTIMORE

Anonymous Donor Makes Possible Negro Symphony Orchestra

11-2-29

Baltimore, Md.

PROF. CHARLES HARRIS TO BE THE DIRECTOR

Success Of Initial Venture

The formation here of the first Negro symphony orchestra in the United States, through the generosity of a Baltimorean, who has concealed his identity, was announced yesterday, by Mrs. William Bauernschmidt, secretary of the Public School Association. The orchestra is to be patterned after the Baltimore Symphony Orchestra.

Mrs. Bauernschmidt was given enough money to finance the orchestra for several months. The Musical Union has agreed not to insist on payment to the musicians for rehearsals and the School Board has offered the use of the music room in the Booker Washington Junior High School, Lafayette avenue and McCulloh street, for rehearsals.

Charles Harris To Co[illegible]

Charles Harris, Negro [illegible] the Colored Municipal B[illegible] the conductor, and G[illegible]e, conductor of the Baltimore Symphony Orchestra will be the advisor. Although not officially connected with the new organization, Frederick R. Huber, municipal director of music, who has been cooperating with Mrs. Bauernschmidt in establishing the new orchestra, will participate in its management.

Members of the Peabody Conservatory of Music also have offered to assist the orchestra. Dr. A. R. L. Dohme, a Baltimore patron of music, today will address the graduating class of the Frederick Douglass High School on "The History of Music."

All Negroes talented in music in the city will be requested to apply to the conductor for auditions. A survey of Negro musicians has disclosed that players for some instruments in the orchestra will be lacking, but Baltimore Negroes will be trained for these parts.

Dr. Francis M. Wood, director of Negro public schools, will assist in finding the best material.

"Last winter," Mrs. Bauernschmidt said, "the Baltimore Symphony Orchestra visited the Douglass High School for a performance. The concert was such a success that the thought was expressed that the Negroes should have every opportunity not only to hear but to participate in symphonic music.

"The article in The Sun describing the concert and an editorial moved a public-spirited citizen to come to me voluntarily and offer a substantial sum of money for the establishment of a Negro symphony orchestra.

"The Musical Union did a handsome thing by informing Mr. Huber it would not insist on payment of musicians for rehearsal hours. This was a great civic movement. The School Board and the Peabody soon joined in, and many months were covered in making plans.

Progress Above Expectations

"Our progress has been way above our greatest expectations. I know of nothing finer in the musical history of the city than the benevolence of the man who donated the money. He insisted his identity be kept secret. He said he was moved by the commendable relations that always have existed between the white people and Negroes in Baltimore.

"He did not do this for personal aggrandizement, nor for any prestige. He saw an opportunity and grasped it: Baltimore should be greatly indebted to him."

NEWS
CHATTANOOGA, TENN.

OCT 21 1929

The Father of Jazz

The new Encyclopedia Britannica settles a controversial subject by declaring that William C. Handy was the "father of jazz." Handy is a Georgia negro who migrated to Memphis, wrote "Memphis Blues" and "St. Louis Blues," went to New York, enjoyed a period of jazz leadership then surrendered to the wave for pseudo jazz, which has to do with Broadway, and concerning which Handy knew and cared nothing. A recent story in The News said that Handy has recovered health and is prospering again.

The Encyclopedia Britannica says "Memphis Blues" ushered in modern jazz. The Blues were the connecting link between the old ragtime and the present day syncopation. Long before this "Blues" classic was ever printed, Handy's band was playing it for dances at the Memphis Country club and for the Chickasaw balls. Originally the words to the song, sung around Beale street, had to do with "Mister Crump." It was the favorite tune at the Memphis dances, and Handy's band was, for years the favorite band there. He gives credit to the white folks of Memphis for his success. A few years ago, New York, which is supposedly so friendly to the negro, gave a benefit concert for him, at Carnegie hall, after he had almost lost his eyesight. The concert was a financial failure, but Handy went back to Memphis, hired a theater and packed them in. Every time he returns there, he plays to capacity audiences of his white folks.

The Britannica defines jazz as a three-line stanza melody in common time, and between the first and last syllable of a line as sung and the first syllable of the next there is a space through which the voice is silent, filled in with improvised figures on the instruments. Handy himself says "Jazz began when orchestras stopped playing music as it was written and set every instrument to competing with the other in improvised figures." Indeed, in Handy's original jazz band, there were negro musicians who could not read music.

Handy, who is 54 years old, was born near the Chattahoochie river, in Stewart county, Georgia.

The Macon *News* says, "Georgia is proud of him and hopes his new success is great and permanent." If Georgia should happen to fail him, Handy could recruit his old band, return to Memphis and drive Blue Steele, the Washington Syncopators, "The Seven Aces," Tal Henry and the other "phonograph recording" orchestras there practically out of business.

Jazz becomes music when Handy's band plays it, because there is music in negroes' souls, and they can express it. Then, too "Memphis Blues" was not only syncopation, but it was melody. Nowadays, melody doesn't seem to count.

NEW YORK AMERICAN

OCT 31 1929

[illegible]groe[illegible]lan First [illegible]ympho[illegible]y Orchestra

BALTIMORE, Oct. 30 (AP).—Plans have been announced for the formation here of what is claimed will be the first negro symphony orchestra in the United States. It is to patterned after the Baltimore Symphony Orchestra.

Charles Harris, director of the colored municipal band, will be conductor, and Gustav Strube, conductor of the Baltimore Symphony Orchestra, will be advisor. Frederick R. Huber, municipal director of music, will participate in its management.

Music - 1929

Fisk Attracted The Attention Of The World By Its Music

The Fisk Music School Continues to Turn Out Many Creditable Products and Presents a Curriculum of High Standard and Efficiency.

By FLOYD J. CALVIN

NASHVILLE, Tenn., Aug. 29.—"The Negro is not limited in his ability to appreciate, understand and assimilate all the forms of music," says Prof. Ray Francis Brown, director of the Fisk University School of Music. "If I thought differently," continued Prof. Brown, "there would be no point in my continuing to work here. I proceed on the theory that I am teaching music, not colored music, just as they teach mathematics and chemistry in other departments here — not colored mathematics and chemistry. I also proceed on the assumption that my student material is just as capable of becoming proficient, and even expert, in all the branches of music as I would at any other institution. I know that some people believe the Negro is inherently gifted at singing his folk songs and spirituals. I am not so sure whether the ability to execute this class of music is inherent or not. I am inclined to believe the Negro makes this excellent showing with his own music because of his familiarity with it, because it is a part of hs background, and a part of his life. I believe if the Negro is thoroughly trained to sing other music, he can sing it as well as he sings his folk songs and spirituals. The ability of Roland Hayes, a former Fisk student, to sing German, Russian and other art songs as well as he sings his own spirituals is proof of that. The Negro is given credit for being naturally a good singer. I think if he is properly trained he can sing any music well."

Of course, the purpose of this story is not to air Prof. Brown's personal opinions about the Negro's ability to sing. It is rather to tell of the work of the Fisk Music School, which has, in the years past, turned out so many creditable products. The famous Fisk Jubilee Singers made history in another day and at present the Men's Glee Club, Girls' Glee Club, the Octet and the Quartet do their part toward carrying on the tradition of good singing at Fisk. Under Prof. John W. Work Jr., who directs the Jubilee singing at the institution, the present student body is kept in close touch with the race's folk songs and spirituals. In the chapel exercises the student body bursts forth with the old-time melodies with a spontaneity that is thrilling. Nor are they ashamed of these songs. They are taught the true meaning to their grandfathers of the words: "Swing low, sweet chariot," and their voices ring with a resounding fervor, reminiscent of the lowly conditions from which they sprang.

Eight Instructors

In the Fisk Music School are eight instructors: Prof. Brown, director; Mary Elizabeth Chamberlin, assistant professor of pianoforte; Ella Frances Cook, assistant professor of pianoforte; Alice May Grass assistant professor of pianoforte and organ; Mary K. Battle, office secretary and instructor in ear training; John W. Work, director of Jubilee Music; Ruth E. Shappell, instructor in voice and theory; Edith E. Baker, instructor in theory and school music. Prof. Brown is completing his second year at the University. He is a native of Roxbury, Vt., and is a Bachelor of Arts from Oberlin College and a Bachelor of Music from Oberlin Conservatory, specializing in pipe organ and choir directing.

The oldest musical organization at Fisk is the Mozart Society. It is a mixed chorus of sixty voices and was organized in 1880 by Prof. A. K. Spence. It is also the oldest choral society in the State of Tennessee. It is composed of 15 basses, 10 tenors 15 altos and 20 sopranos. It is Prof Brown's aim to develop from this group an "A Capella" choir, or an unaccompanied choir, to sing both spirituals and classical numbers. According to Prof. Brown, it will require special and intensive training to have the organization reach the degree of proficiency he hopes for. At present this group, which is the chapel choir of the university, is composed of the best voices in the institution. At the beginning of each year tryouts are held to recruit new material, and the requirements are rigid enough to insure the selection of the best talent available.

When the Mozart Society reaches the distinction of being called an "A Capella" choir, it will have achieved the latest development in modern singing. Prof. Brown explains, however, that in the old days, before the arrival of orchestral instruments, the church singing was done by unaccompanied choirs. This method permits the audience to get the full richness of the human voice, such as is not possible when artificial music accompanies the singing.

Offering of Bachelor Degree

Beginning with this year, Fisk is offering the degree of bachelor of music to graduates of the Music department. Prior to this time a diploma in music has been awarded. This year there is only one candidate for the Mus. B. degree, Miss Olivia Lexine Howse of Chattanooga, Tenn. Miss Howse is already an A. B. graduate from the College department, and has done the work for her Mus. B. degree on a Julliard Fellowship. There are between 80 and 100 students enrolled in the Music department, and about 30 of these are majoring in music.

Fisk is beginning to stress the cultivation of music generally. Next year a new course for non-musicians will be offered. In chapel talks are given on the general appreciation of music and practical demonstrations are given on a phonograph with classical records.

The Music school is housed in two adjacent buildings devoted exclusively to the use of the Music department, and containing the teachers' studios, lecture room, director's office, library and practice rooms. The circulating music library is at the disposal of students. The two practice pipe organs installed this year at Fisk are the best anywhere in the South.

William G. Still, Colored Arranger, Keeps Whiteman Music, "Plenty Hot"

Kansas City Call

Now we know why Paul Whiteman's music is just a little "hotter" than the rest of the famous orchestras of the country. The arranger for the band is a colored man.

Thousands of enraptured Kansas Citians listened to the musical entertainment provided by the Whiteman band last Saturday night at Convention hall.

Kansas City Mo.

They heard the organization which is perhaps the most renowned "jazz" band in the world, play popular music with such a rythm that thousands of feet were kept tapping.

It is not a well known fact that such an orchestra as Whiteman's does not play ordinary orchestrations, and that such an organization carries with it its own arranger. The arranger with Whiteman's band is William G. Still, well known Negro composer.

This fact accounts to a large degree for the unusual music which the band features.

Still has a two year contract with Paul Whiteman, and travels with him everywhere the band goes. It is his duty to arrange, and sometimes literally compose much of the music played by the famous orchestra chestra, but leaves that to his colored assistant.

Still is well known as a composer in his own right in the east.

Some of his work has been played by some of the best symphony orchestras in the country including the New York Symphony orchestra, and the Rochester Philharmonic orchestra.

Before joining Whiteman, Still was in charge of all the music for the Earl Carrol shows for three years.

Still received his training at Wilberforce university, at the Boston Conservatory, and in New York.

"OLD BLACK JOE" NUMBER ON CREST OF CROWD FAVOR

Over 5000 People Turned Away at 7 o'Clock After Capacity of Great Building Is Taxed

Spiritual Numbers Get Great Ovation

Governor, "Spotlighted" as Honor Guest, Declares It Most Unusual Thing He Ever Witnessed

Waco News-Tribune:

12-24-29

While 10,000 people packed the Cotton Palace Coliseum Friday night to hear 700 Negroes sing, at least 5000 more literally [illegible] at the gates and almost broke down one of the doors. In addition to the crowd that hung around and tried vainly to get in, more thousands got discouraged early and went home through the rain.

Those who trickled in as strays went out, found the event worth waiting for and fighting for; and those who got in early and stood hours but not quite early enough, and stood for hours listening, were well repaid for aching feet.

The event was the News-Tribune and Times-Herald's Christmas present to Waco and central Texas.

Perfect Harmony

The 700 Negroes sang together perfectly. This was the universal comment of music critics in the audience: "Never heard that many people sing so well together."

What they sang was music; genuine melody, spirituals of a deeply emotional people. The three choral clubs, from Housten, Waco and Fort Worth, added expertness to the melodious volume of the great chorus.

Crowd Went Out Early

to get back to the crowd that [illegible] so freely the Christmas present. Street cars were jamed at [illegible] p. m. Automobiles were parking out along the curb around the Cotton Palace and in the exposition parking spaces which were reopened for the occasion. A sudden rain fell in torrents, but still the crowd poured in. Not until 6:45 were the doors of the coliseum opened; and then as fast as the people could jam themselves through the gateways, the house filling up. Before 7 o'clock it was necessary to bar the gates, from then on disappointed thousands wondered what was the matter. Thousands hammered at the gates. Thousands walked away in the rain.

Everybody was there. The rich, the poor; the aristocrat, the most humble; the young, the old. Aged folk who remembered how the ex-slaves used to sing these same songs sat side by side with goggle-eyed youngsters who had never known that Negroes could sing at all. They learned something. People who cannot afford so much as a picture show brought their whole families to hear a concert the like of which is few and far between.

Remarkable Exhibition

Those hundreds of Negro women who formed the main part of the chorus had, many of them, discarded frying pan and apron not an hour before they stood on the coliseum stage. Many of those men who formed a sombre background high up on the tiers of seats that filled the stage, had put off their overalls just a short time before. And there they stood and sang together as if they had no other business in the world but the perfection of blending voices. It was a remarkable exhibition of the natural bent of the Negro people toward singing. It was also a remarkable tribute to the ability of T. B. Wilson, who trained and directed that enormous vocal orchestra. He swayed and gestured before them for all the world like a John Philip Sousa, and drew the music from their throats.

Those Negroes moaned in minors. They roared in bass. They trilled in high soprano. They made the audience sway gently to the terrific sweetness of such songs as "Balm In Gilead," and when the rattling lilt of "Get on Board, Little Chillums," or of "Dixie," swung out over the crowd, a glance down the wide aisle showed dozens of feet, stretched into the open space for comfort, patting time, time, time, while scores of heads bobbed, bobbed, bobbed to the music.

Soothing Music

The singers had the crowd. Those on the outside, who thundered at the doors, could have been soothed by just a taste of the music which America has drawn out of Africa.

It was soothing music.

Immediately after the arrival of Governor Dan Moody and his party of 25, who occupied a box especially reserved for them, the coliseum was thrown in darkness, stage lights went up and from behind the curtain came the organ-like choir music singing two verses of "My Country, 'Tis of Thee." As if it were one person, the audience came to its feet, and a spot light played on the govenrnor until completion of the two verses. Then, as the crowd resumed its seat, the curtain raised slowly and the choir—women in white and men in black clothes—started the opening spiritual number, "Every Time I Feel the Spirit." The initial number marked the hour's program an outstanding success.

Beautiful and Effective

The singers put on one very effective "stunt." About half way through the program, the 700 on the stage, under dimming lights, started swaying back and forth and humming "Old Black Joe." It was a beautiful hum, and worth a whole lot merely as that. But then, from off stage, came a far-away voice, joining them. "I'm coming—" And by and by, while the high-banked chorus still swayed and hummed, Old Black Joe himself tottered from the wings, trembling on a rickety cane. He came down the steps under a spotlight and walked into the audience. The lights went out on the stage, and 700 voices followed him with the spotlight around the west side of the coliseum flood and to the central entrance, while he sang his swan song, the swan song of the old Negro. It took the audience by storm.

"Singin' in the Rain" was a timely song. The Fort Worth Choral Club selected it. The singers garbed themselves in yellow slickers, looking like dusky replicas of the film stars in the "The Hollywood Revue," and made music to the popular tune while the actual rain pattered outside. This was the best thing the Fort Worth delegation put on.

When the curtain rose, the stage presented a strinking picture. The futuristic Martin decorations of the queen's ball still framed the stage. The singers were ranged in a dozen tiers, the women, mostly in white, in front and on the left, and the men clad in dark clothes, on the top rows center and left. The women far outnumbered the men; and their voices were much more in evidence, the men furnishing a deep undertone which was frequently not so much actually audible as merely perceptible. Members of the three competing choral clubs, seated toward the front, were in dresses of various colors, in contrast to the universal white of the dresses in the chorus. The chorus would rise to sing, and settle down again with a great bobbing of heads. Wilson took his bows like a seasoned conductor.

Leader's Mother Proud

The leader is a son of B. T. Wilson, principal of the Negro high school. His mother was back stage, watching her son perform. "I'm mighty proud of him," she remarked to one who congratulated her on his work for the night.

The program of singing opened with "America." After this, the Coleridge-Taylor Choral Club of Houston, led by Dr. C. B. Johnson, [illegible] the center of the stage. They put the meeting on a proper footing at once with old Southern melodies, sung as only Negroes can sing them. To climax the medley, they rattled into "Dixie," and the thunderous applause was reminiscent of old times in Texas, drowning out the very excellent music. Then they sang, "Balm In Gilead." This song is almost excruciatingly sweet, sung by the people with whom it originated. The singers broke the haunting spell of it by a typical chant about "Get Aboard, Little Chillun," reciting the way to arrive safely in heaven.

Then came the "Old Black Joe" episode, followed immediately by "I Know the Lord Has Laid His Hands on Me," by the 700-voiced chorus.

Fort Worth Club Sings

The Harry T. Burleigh Harmony Club of Fort Worth took up the entertainment then. They sang several interesting spirituals, then disappeared to acquire their yellow slickers and rain hats and came back to give "Singing in the Rain."

The chorus then started that familiar and always popular spiritual, "Couldn't Hear Nobody Pray." The rise and fall of the melody as it swayed through the coliseum under the gaudy trappings of the queen's ball decorations, was one of the high spots of the evening. Here was exemplified probably more than anywhere else the team work of the Negro singers.

The George S. Conner Choral Club of Waco then sang. Their voices were probably the best of the clubs. Their first selection was a "Prayer of Emancipation," by Kelly Miller. They followed this with "O, My Good Lord, Show Me the Way," which was back again to key, and was a fine number, drawing much applause. A male quartette then filed out and did a song, well suited, dealing to the refrain "I Know It, I Know It." They got a good hand. The chorus rose and started on "Swing Low, Sweet Chariot."

MARIAN ANDERSON MAKES ARTISTIC TRIUMPH IN CHICAGO

Anderson

Art

Record

CHICAGO, Nov. 28,—(ANP)—When Marian Anderson, contralto, appeared here Monday evening at Orchestra hall, under the auspices of the Theta Omega chapter of the Alpha Kappa Alpha sorority, she achieved one of the most brilliant personal and professional triumphs of her career.

She struck upon the consciousness of music-loving Chicagoans as no other woman singer has been able to do to so large an assemblage. Only one other, Abbie Mitchell, has been able to turn them into such a frenzy of joy, as followed the vocal offerings of Miss Anderson.

Those who heard her were a unit in praising the marvelous and beautiful liquidity of her voice, its range, the facility with which she handles it and her fine interpretations. She sang with almost matchless poise and understanding, whether in Italian, German, French or English. Throughout a long program which was disturbed by late arrivals, she was unperturbed and pleasant.

After her first group of songs, which was ended with Mozart's difficult, "Alleluia," applause continued for five minutes. She took three bows but declined to sing an encore, although the applause broke out sporadically until she appeared for her second group. During the other intermissions, she was generous with her encores, one of them, "He Loves No One But Me," furnishing one of the highlights of the program.

She was accompanied sympathetically and intelligently by William L. King.

Edward Moore, critic of the Chicago Tribune, who is regarded with some fear because he is not given to overstatement, wrote of Miss Anderson: "Her voice is an unusually fine one in quality, volume range and the things she can do with it. It sustains old arias according to all the rules of belcanto, it dashes through the floriditie of Mozart's "Allelulia," with equal effect. In fact, there would seem to be little in the contralto literature which it cannot accomplish."

Albert Goldbert in the Herald Examiner wrote: Miss Anderson is in possession of one of the loveliest voices heard in many a day. It partakes of the rich, fruity quality of the genuine contralto, without that darkness of color or the troublesome breaks in register. And in the matter of range, it seems able to cope with the items that engage the attention of most sopranos."

Music- 1929

BULLETIN

Anaheim, Cal.

FEB 26 1929

Rise of American Negro Composers Told at Meeting of Ebell Club Music Section

"NEGRO music is race history," Mrs. Percy Olds stated at the regular meeting of the music section of the Ebell club yesterday afternoon when the program was devoted to the study of the origin and rise of American Negro compositions. Mrs. Olds, chairman of the section, pointed out that the Negro has left to us in his folk songs and dances a record of mental, spiritual and material pauperism and, more recently, gradual rise toward intelligent triumph.

James Bland, the speaker said, was the first of the American Negro composers who left a script of his efforts. He died in 1861, and his best loved song is "Carry Me Back to Old Virginia."

Mrs. J. W. Harpster and Mrs. A. G. Porter read papers establishing a background for the Negro's music before he left Africa. Drums and the rasping on the jaw bone of an animal provided the music for the African dances and songs which were of a decidedly vulgar and sensual kind. In America, the religious element gradually supplanted the sensual. Mrs. A. W. Franzen made the interesting statement, during the course of her talk on the African drums, that "the message of the drums always keep distant villages informed of each other's activities."

That the Negro's intense religious tendencies are fostered by his need for an emotional outlet was the gist of a talk by Mrs. Wilbert Bonney, adding that most Negro songs express a fervent hope that in another world the colored man will have some particular thing or condition formerly denied to the composer of the song. " All God's Children Got Shoes," was an illustration of the point.

Mrs. J. E. Rodden told of the outstanding Negro composer of this century, Samuel Coleridge-Taylor, who wrote the setting for "Hiawatha." The beautiful tenor aria of Hiawatha's love song won for the composer lasting fame. He died in 1912. Harry T. Burleigh, a Negro composer still living, wrote the music to "Little Mother of Mine," a song made famous by McCormick. Mrs. E. M. Grimshaw told of how the great tenor once led Burleigh to the footlights and shared honors with him at a concert in New York.

William Arms Fisher, who wrote the words to Devorak's "Goin' Home," was discussed by Mrs. Joseph Skewis.

Perhaps the Negro artist in which the most people are interested at the present is Roland Hayes. His naturally beautiful and carefully cultivated voice has won for him homage in every corner of the civilized world. Hayes has sung for the crown heads of Europe, and seems to do as well with the French, Spanish and Italian languages as he does with English. Mrs. Harpster told the interesting story of the tenor's early life in a little town in Georgia, and of his mother's sacrifice that he might have an education.

Roland Hayes is scheduled to sing in Southern California this spring.

Harold Girton of Orange pleasingly illustrated the theme of the afternoon by singing a group of Negro songs. They were "De Gospel Train" (Burleigh); "Dere'll Be no Distinction Dere" (Martha Dickson); "De Ole' Ark's a Moverin," (Guin); "Down Here" (Mae Brahe); and "Goin' Home" (Devorak). Mr. Girton has a tenor voice sympathetically suited to expressing the emotion of spirituels.

"Juba" by Nathaniel Debbs was given as a piano solo by Katherine Anna McCullah, who created interest in the number by telling the story of the composition before playing it.

The program was well attended, and the afternoon was concluded with the usual tea hour. Hostesses were Mrs. H. B. Pearson and Mrs. A. Nagel.

RADIO CHEER SENT TO BYRD EXPEDITION

Speeches of Good Luck and Godspeed Broadcast to the Antarctic Over WGY.

COMMANDER SENDS THANKS

Applause at His Message in New York Is Carried Back to Him Over Microphone.

TALKS GO 12,000 MILES

Powerful New Antenna Links Party at Polar Ice Barrier to a Clubroom Here.

Times

Speeches of good luck and godspeed and a program of musical entertainment were flashed by the magic of radio last night from the comfortable clubroom in The Times Annex, New York, to the members of the Byrd Antarctic Expedition at Little America, their desolate antarctic foothold on the Great Ice Barrier at the Ross Sea, 12,000 miles away.

The program, which lasted from 11 P. M. until after midnight, went on the air from a room on the twelfth floor of the Annex, on West Forty-third Street just off Times Square, bringing eagerly awaited cheer to the hardy band of adventurers at the bottom of the world. It was 4 o'clock Saturday afternoon, according to their watches, when the program began.

4-8-29

"Reception Coming In Fine."

Barely five minutes after the program of personal messages from friends and music from admirers of Commander Byrd and his mates began there came into the head phones of the wireless operator on the third floor of The Times Annex the word from the radio operator at the Byrd base that "the reception is coming in fine."

New York

About fifteen minutes later, in appreciation of the program, dedicated to him, that was still traveling almost half way around the globe, Commander Byrd sent a message of appreciation to Adolph S. Ochs, publisher of THE NEW YORK TIMES, telling him that "you perhaps would have to be isolated on a hunk of ice afloat over a dozen hundred feet of ice water to understand how comforting it is to have your very friendly organization at the other end of the wireless."

Byrd's Message Applauded.

The Commander's message was greeted with prolonged applause, which went into the microphones in the studio, to be carried to his ears almost instantly.

The speeches and music were forwarded from this city by wire to Station W2XAF, at South Schenectady, N. Y., and from there crackled into the ether from a new antenna named "the Byrd," thence to Little America. This antenna was used to increase the directional power of the station ten times.

The program also went out as a regular broadcast of Station WGY, thus permitting audiences in the United States and other countries, more comfortably situated than the men for whom it was primarily intended, to listen in.

Among those who participated were Mayor James J. Walker, Miss Lucrezia Bori, soprano, of the Metropolitan Opera Company; S. L. Rothafel (Roxy), Miss Ruth Breto, a violinist well known in musical circles here and abroad; Miss Ethy Hayden, soprano soloist, who is scheduled to sing here this week with the New York Oratorio Society; Mr. Ochs. Kent Cooper, general manager of The Associated Press; Dr. Isaiah Bowman, president of the American Geographical Society; Rollo Ogden, editor-in-chief of THE NEW YORK TIMES; F. T. Birchall, acting managing editor, and F. E. Meinholtz, manager of THE TIMES radio department.

The entertainment began promptly at 11 P. M. with the rendition of "The Star-Spangled Banner," played by Miss Breton, violinist, accompanied on the piano by Miss Betty Baker.

Sends Public's Greetings.

Mr. Ochs then addressed Commander Byrd and his men as follows:

"Mr. dear Commander Byrd and members of your gallant crew:

"By the courtesy of the General Electric Company, through its broadcasting station WGY and associated short-wave stations, we send you greetings from the hundreds of thousands of readers of THE NEW YORK TIMES, and millions who read other newspapers associated with THE NEW YORK TIMES and The St. Louis Post-Dispatch in telling the story of your activities, enterprise and achievements in the neighborhood of the South Pole.

"By reason of the wonders of our age and the marvel of man's inventive genius—the wireless and the radio—we are in constant touch with you, though you are 12,000 miles away and locked in a sea of ice. Faithfully, vividly and sympathetically Russell Owen is informing us of all your happenings and occurrences. We are thrilled, inspired and nationally proud as we read of airplane voyages of discovery over vasts and heretofore unknown sections of the globe, regardless of peril and physical discomfort; of mishaps and accidents, and heroic rescues; of the dog-sled excursions over snow and ice-covered land and sea, where man has never before trod; of the building of the community of snow houses in which the long, dark Winter is to be spent; of the scores of faithful dogs who make possible your great adventure and afford such romantic and sentimental copy for Owen —

"'Spy,' a heroic figure;

"'Chinook,' a tragic figure;

"'All game to the last limp,'

"And 'Josephine and Holly's' little family, which ~~is~~ now of national concern.

"Never in the history of newspaper enterprise has there been anything to compare with these daily reports from a remote and inaccessible part of the world. It is journalism at its best.

"The civilized world is thus in touch with you. It watches with eager interest your every movement and wishes for the complete success of your extraordinary, history-making enterprise, with the devout hope that you may all have a happy homecoming to receive the acclaim of the world and the honors it will shower upon you.

Message From Hoover.

"I have just returned from Washington, where I spent some time with President Hoover. He regrets that the hour of the broadcasting is not convenient for him to speak to you, and asks me to read this message:

"White House, April 6, 1929.

"Commander Byrd:

"I am sorry that the Antactic night is about to interrupt the most interesting side of your work, but with the radio you will not become lonesome. My best wishes to you and your comrades.

"HERBERT HOOVER."

"You will be pleased to know that I found the President in excellent health, fine spirits and superbly fit condition for the arduous and nerve racking duties of his great office. He is determined to dedicate all his energies, his rare equipment and his exceptional experience to the welfare and prosperity of the country, and all its people, and in this purpose we all owe him our wholehearted cooperation.

"Talking to you in this way, is little less than a miracle performance, and I am reminded of the observation of a noted clergyman who, referring to wireless communication between great distances, said: 'Who now has the temerity to say that the little child at its mother's knee, with hands clasped in prayer, does not convey its message to the Throne of Grace?'

"Again my greetings and felicitations, and God's blessings on you and your companions.

"I now have the great pleasure of presenting to you the world famous artist, Miss Lucrezia Bori, who has kindly volunteered to come here this evening to express her interest and admiration by singing for your entertainment."

Miss Bori Speaks and Sings.

Before singing Miss Bori said:

"It is hard for me to express the great delight which I felt when Mr. Ochs kindly asked me to sing for you tonight, Commander Byrd. I have come to sing for you and your companions, full of enthusiasm and pride, because I deeply appreciate the great honor bestowed on me in being asked to sing for you, the faraway heroes of the Antarctic lands.

"I should like you to realize that the remarkable tales of your bravery and skill are as well known in my romantic country, Spain, as in your marvelous United States.

"In sending you my melodies from the bright sunny lands of Spain and America, I send you my best wishes for a complete success and a message of cheer and admiration."

Miss Bori then sang a Spanish song, "Your Little Black Eyes," written by her compatriot, the composer, Manuel De Falla. She also sang, in English, a folksong, "When Love Is Kind," from the melodies collected by the poet, Thomas Moore. She was accompanied at the piano by Miss Dorothy Kennedy of Australia.

Offers to Write Their Troubles.

Mr. Ogden in a brief, witty address of greeting said he found himself in the position of one part of an advertisement he once read, asking for the exchange of "a singing bird for an old mug." Commander Byrd and his companions had just heard "a singing bird," said Mr. Ogden and "now you will hear the other part." He extended greetings to the members of the expedition on behalf of the editorial staff of the newspaper, adding that he wished to offer them the services of this staff

"If you get in any kind of trouble," said Mr. Ogden, "please let us know. We could not do anything about it, but we could say a lot. We could write very eloquently about it"

Mr. Ogden then pointed out that in Europe the press does not admit Byrd's privilege "to name mountains after your friends in America." He added that this furnished matter for editors in New York to write about, as well as an opportunity for diplomatic discussion.

"I should like to ask you," Mr. Ogden added, smiling, "if you have a supply of diplomatic pudding in your stores."

He added that "we should like to have a traveler's picture post card" of Byrd and his men on the ice with the message, "we are having a wonderful time—wish you were all here." He paid tribute to the Byrd expedition and the "splendid morale" of the men.

"You deserve our thanks and applause," he concluded, "and you have them in full measure."

Sing Negro Spirituals.

At the conclusion of Mr. Ogden's address The New York Times Colored Glee Club sang two negro spirituals, "It's Me, O Lord," and "Swing Low, Sweet Chariot."

The announcer then read the following radiogram received from Commander Byrd by radio telegraph:

Mr. Adolph S. Ochs,
New York Times.

Dear Mr. Ochs: For all of us I thank you most sincerely for the broadcast. It is just another evidence of your whole-hearted friendliness.

You perhaps would have to be isolated on a hunk of ice afloat over a dozen hundred feet of ice water to understand how comforting it is to have your very friendly organization at the other end of the wireless. The daily news and cheery messages from yourself, Sulzberger, Birchall, Meinholtz and others lessen our sense of isolation and make it hard to fully comprehend that we are in what is in effect another world, with 2,700 miles more or less frozen ocean between your world and ours.

The communication you have so generously arranged with our families has added much to our contentment. Your radio department has toiled far into the nights for our benefit. Then it seems a good time to thank you, also, for Russell Owen. We think a lot of him.

Very best wishes and gratitude from all of us to you and your staff.

DICK BYRD.

Mr. Cooper, an intimate friend of Commander Byrd's, sent this message:

"Hello, Dick, old boy. I am going to make this very personal. When I came here at the kind invitation of Mr. Ochs I had not expected that I would be given the opportunity of speaking to you. I want you to know we are with you, heart and soul, every minute. I see many of your friends and I wish I could write to you what they say about you. I want you to know that from a news standpoint your stories and those of Mr. Owen are big and constructive. I only wish I had them. You understand. With the best wishes, Old Top, good luck and good night."

Greetings to Gould and Owen.

Dr. Bowman sent special greetings to Larry Gould and Russell Owen, as well as to Commander Byrd. He related that a few weeks ago he made an inspection of Captain Scott's old ship, the Discovery, at her wharf in London, in company with Sir Douglas Mawson, who expects "to carry out a great expedition next year."

"Again and again we spoke of you and the reports we had of your ships and men," said Dr. Bowman, "of your plans and discoveries."

The sight of the equipment on the Discovery, he said, brought back to mind the care with which Commander Byrd outfitted his expedition. The past season, he said, has witnessed discoveries of the first rank, with Byrd in the Ross Sea and Sir Hubert Wilkins in Graham Land. He said the American Geographical Society takes "the keenest interest" in the Byrd expedition's work, to which he also paid high personal tribute.

Miss Hayden sang, "Carry Me Back to Old Virginny" and "I Passed By Your Window," accompanied at the piano by Miss Emily Avery.

Tells Expedition the News.

Mr. Birchall said:

"Commander Byrd, Russell Owen, and all you other gentlemen adventurers of our day, I bring you greetings from another numerous band of gallant souls, the news staffs of the newspapers associated in chronicling your daily progress in this quest of yours into the unknown. Through my voice they salute you all, because in the daily tale of world wonders we tell to the people everywhere you provide the one thing that is really new.

"Except for you, the rest of this old world is going its accustomed way. There is a revolution in Mexico. There often has been before. It is being squelched, as it usually is. There is a new administration in Washington slowly untangling the red tape left by former administrations, as new administrations usually try to do. There is a liner aground in the bay, and a tornado in the West. There is talk of further reducing income taxes. There has come out an appalling list of the persons who are getting killed in prohibition raids. And Grover Whalen has discovered 32,000 speakeasies in New York.

"News of a sort, all this. But the tale of your life in this twilight of Antarctic Winter, its mishaps and the thrills, the dug-outs and the snow tunnels of mother of pearl and chrysoprase, that is brought to us daily in new form—that is a fresh wonder of men's achievement such as we have never had before.

'Age reads and old dreams waken
Youth reads and vows anew.'

"We are all cheering for you. Around me, as I speak, are your friends, and a few floors below us toils another band. They would be here to echo this if they were not too busy. They send affectionate greetings, and there are many who would gladly change their prosaic jobs for the romance of yours. But as they cannot, through me, they shout to you with one accord, Brave lads, Good Luck!"

"Hello, Dick," Says Roxy.

Roxy's voice then went out on the air with the friendly ring that has made him so well known among radio audiences.

"Hello, Dick, and the rest of the gang and especially the little Boy Scout," said Roxy. He reminded Commander Byrd that "the last time you were at my place for dinner" he had promised "to send you a 'cello solo." He then introduced Yascha Bunchuk, first 'cellist in Roxy's Theatre Orchestra, who played Schumann's "Traumerei," accompanied on the piano by Leo Rosotto, another of "Roxy's Gang." William Robyn, the "Wee Willie" of "Roxy's Gang," sang "When You Are Happy, Friend o' Mine," accompanied bv Mr. Rosotto and Mr. Bunchuk.

Captain H. H. Railey, Byrd's New York representative, after transmitting a few business details in connection with the expedition, said, "We miss you, old top," and sent "very special greetings" to the Commander and other members of Byrd's staff.

Walker in Sparkling Humor.

Shortly before midnight, Mayor Walker entered the studio, his arrival being greeted by loud cheers that were audible to the listeners at the bottom of the world. The Mayor was in sparkling humor, as usual.

"Hello, Dick. I just got in on time. I am sure every one of you there will be glad to know that. I thought when you started on your voyage for the Antarctic that you were a very brave and courageous man. I know it now. I just got in from Great Neck, Long Island, in half an hour.

"Dick, all New York is still fired with enthusiasm for your great adventure. All the world is rooting for you. Tonight it seems as if all civilization is packed into one great grandstand, rooting for you.

"I hope that the old ship, City of New York is sailing along easily and well and in the right direction. This one here has been wobbling a little bit lately. The Legislature has just closed its session and we can expect the rest of the year to be a little bit more pleasant."

The Mayor then assured Commander Byrd and his men that when they return this city will "turn loose with its big heart" and give them a great reception.

"I hear you are well and still enjoying it," the Mayor concluded. "I hope you will continue to enjoy it. We hope this expedition will justify all your anticipations and that it will vindicate a very wonderful and talented mind."

He thanked Mr. Ochs for the opportunity to speak to his friend, and ended with the message, "Dick, don't forget to come back home."

Ulysses Lappas, the Greek tenor of the Chicago Civic Opera Company, sang, by courtesy of Morris Gest, producer of "The Miracle." Mr. Lappas gave the tenor air, "Ridi, Pagliaccio, from Leoncavallo's "I Pagliacci."

Mr. Meinholz, manager of The New York Times radio station, was the final speaker.

Hope to Provide Radio Photos.

Mr. Meinholtz in part said:

"We hope to extend your radio activities and provide our readers with not only the printed word from your good pen and that of Russell Owen but to provide radio photographs. For it is within the possibilities that on the next trip of your supply ship, the Eleanor Bolling, reaching you next November it will carry apparatus that will enable you to send us by wireless photographs that will show your [illegible] and activities. We are now successfully mak[illegible] use of such apparatus in Europe and hope to install it here before very long."

Mr. Meinholtz told Commander Byrd that he had with him "five of the best radio engineers and operators ever selected for an expedition," and on behalf of the radio staff of The Times, Mr. Meinholtz extended greetings to the five men, who are Malcolm P. Hanson, Lloyd Berkner, Howard Mason, Lloyd Grenlie and Carl Petersen.

In reply to a request as the hour ended, The New York Times Colored Glee Club sang "Old Black Joe." The broadcast was then switched from The Times Annex to Schenectady, for the transmission of personal messages through WGY. The studio hour and a quarter program ended with the glee club's singing of the hymn. "Now the Day Is Over

Music ~~1929~~

TELEGRAPH
Macon, Ga.
JAN 20 1929

FROM PICKANINNY TO SINGER

We got an invitation out of the mail to attend a concert in Savannah in which a Negro tenor named Roland Hayes is to be the attraction. The event is scheduled for January 30 at the municipal auditorium in the city by the sea.

Ordinarily there would be nothing of news value in that invitation, but we have found that this artist of the Negro race came out of the red hills of North Georgia, a mere pickaninny with an ambition to rise. He had a voice which others insisted ought to be cultivated.

Hayes worked on a farm for his mother and struggled as a mere Georgia Negro farm hand for an existence. But he was a boy who was willing to apply himself. He worked and saved and soon found a way to attend school. His savings as he labored enabled him to train and in time he showed an unusual talent as a vocalist. We doubt very seriously whether that Negro would not be a mere farm hand still somewhere not far from his birthplace had he simply satisfied himself with his surroundings and lived out what he made as he made it. But he was a different type—one who meant to make the most of his opportunity. He got the idea into his head and the purpose in his heart to be more than a mere farm hand.

Has he succeeded? That one-time Georgia pickaninny has been singing all over Europe lately. He is the son of a Georgia ex-slave, but he is known in Holland, in Italy, in Russia, in England, as one of the sweetest singers in the world. The Southern Negro has an advantage in a sense of harmony that is remarkable. The Southern Negro spiritual is the best example of his vocal musical talent—and idea of true harmony. Nobody excels our Georgia Negro in this field.—Cordele Dispatch.

ROLAND HAYES MAKES SECOND NEWYORK APPEARANCE BEFORE AUDIENCE THAT IS WILDLY ENTHUSIASTIC, APPRECIATIVE

Age
1-12-29
New York, N.Y.

The preeminence of Roland Hayes, tenor, on the concert stage of this country was never more clearly demonstrated than on Sunday afternoon, January 6, when Carnegie Hall, with its spacious reaches, was packed to suffocating capacity. with many scores being turned away, by an audience that not only exhibited its enthusiastic appreciation throughout his entire program, but refused to be satisfied with the programed and liberally added numbers, and stood determinedly and applauded, waving hats, canes, umbrellas, handkerchiefs, calling "Bravos," and demanding further musical pabulum.

The demonstration lasted until the house staff, in desperation. finally turned off the lights, compelling the reluctant audience to regretfully turn away and leave the auditorium. It was full time, for the singer, in addition to [illegible] programed numbers, had responded to the insistence of his hearers [illegible] nearly a dozen encores, and he must have been wellnigh physically exhausted.

The singing of Roland Hayes, on this occasion, showed a continued artistic growth, coupled with a technical mastery of his vocal organs that enabled him to bring to his hearers an interpretation of his songs of the most unusual sort. He again evidenced the fact that in his mezzo voce he is incomparable. producing exquisite tone shadings and nuances, and evincing a delicate sureness in all of his attacks.

There are those who say that Mr. Hayes' voice lacks robustness, but this does not apply to the voice that was heard on this occasion. When there was need for it, the singer brought forth tones almost clarion in their strength, with a bell-like purity and fineness. That he makes much use of his middle voice should not mislead the hearers. It is an artistic expression of what is perhaps his most pleasing attribute, and [illegible] bring it much into evidence for the pleasure of the listener and the gratification of his own sense of the dramatic.

The opening group of songs consisted of two German songs by Josef Haydn, "Stets bang [illegible] liebe sie" and "Heller blick," and an aria, "Le repos de la Sainte Famille." from "L'Enfance du Christ" by Hector Berlioz, and they were delightfully rendered.

Three songs and an aria in French composed the second group, "Mon bras press[illegible]" by Widor; "Extase" by Dupare; "Le Thé" by Koechlin, and the "Air of Azael" from "L'Enfant Prodigue" by Debussy. The Koechlin number had to be repeated, and it was in the Debussy aria that the tenor reached his greatest dramatic heights. If any fault is to be found, it is that there were, now and then, the emphasizing of passages in a rather explosive manner rather than with a smooth approach to a climax.

The third group was the most unusual offering of the afternoon. being made up of songs by Charles T. Griffes and Blair Fairchild, with lyrics from the Chinese, and a Japanese song about "Cherry Trees," sung in the original language. The Chinese songs, in English, were "So-Fei gathering flowers" (poem by Wing Chang-Ling: circa 750 A. D.) and A Feast of Lanterns" (poem by Yuan Mei: A. D. 1715-1797), set to music by Griffes; and "The Red Cockatoo" (from Old Chinese Poem) by Fairchild. The Japanese number was "Sakura" by Yoshinori Matsuyama.

The final group included four Negro Spirituals—"Done made my vow to the Lord," "It's me. O Lord," arranged by Gustav Klemm, "Jesus, lay your head in de Winder," an effective arrangement by Hall Johnson, and Mr. Hayes' own arrangement of "I can't stay away." They were given with deep reverence and sympathy which was not impaired by sophistication of utterance.

Among the numerous encores were a Handel song, "Would you gain a tender creature;" a song from the Russian, words by Pushkin, the great Negro poet, with musical setting by Rachmaninoff—"Songs of Georgia;" other Spirituals, including "Every time I feel the Spirit" and "Goin' Home," and the Negro work song, "Water Boy."

The accompanist was R. Percival Parham, who was formerly Mr. Hayes' secretary, and who has succeeded the capable William Lawrence, now studying singing in Paris. Mr. Parham's work was noted with special interest because of the high standards set by his predecessor. He proved to be a capable and sympathetic coadjutor, with promise of attaining additional polish as he become more experienced.

PRESENT-DAY CONDITIONS WITH NEGRO MUSICIANS SHOW WHAT APPEARS TO BE RETROGRESSION IN THE PROFESSION

Age
1-12-29
New York
N.Y.

The opening of 1929 finds the current music season moving along at about the midway station. So far, there has been little of special interest other than the return of Roland Hayes, tenor, after a year's vacation in European musical centers, and of Marian Anderson. the young Philadelphia contralto, after a season of study and concertizing in London.

The various organizations functioning along musical lines have seemingly pursued the even tenor of their ways, but they have not offered their public anything of great or even special consequence. The Hall Johnson Choir, the Eva Jessye Singers, Margetson's Schubert Musical Club and Nixon's Philharmonic Club were among the most active, the first two covering, perhaps, a wider range than the last two, since they were heard in engagements before audiences in large downtown auditoriums. and, in case of the Hall Johnson group, before the mammoth crowds that throng the Lewissohn Stadium for the Philharmonic Symphony Orchestra summer nights' concerts.

Of the professional musician groups, the Fletcher Henderson Orchestra, playing at the Roseland ballroom, seems to have maintained the most consistent record of achievement in the entertaining line. Over in Brooklyn, the Charlie Skeets' Orchestra has held on as the feature organization at the Strand Danceland, and the Carl Brown Orchestra also maintains its prestige.

But taking a retrospective view of the musical field, the evidence seems to point to a failure on part of the Negro musician to make any appreciable advance, or even to hold his own. There is ample reason to believe that the musical entertainer has lost ground, and that he is not as popular an attraction as in times past.

Those familiar with conditions say that this is largely the musician's own fault. since he has not exerted himself to attain such development as is necessary to continued progress. This neglect has allowed the white musician to step in and win for himself much of the prestige and patronage which was once vested in the Negro. And, too, there has been a lack of proper coordination of efforts, a lack of cooperation among the musicians.

There are a number of so-called orchestras in Harlem, which are known under the title of some individual leader, but the leader's name is the only element of permanence, for the personnel of the group frequently changes with each engagement filled. When the reputed leader secures an engagement, he hires whatever men are available and this means, in most cases, a different set of men for each engagement. At any rate. some of the players are almost certain to be changed.

This, perhaps, does not apply to such groups as are regularly employed in the various night clubs and dance halls in Harlem, for these players are employed as a unit on a weekly salary and are not available for calls to fill transient engagements. But these men constitute but a small proportion of the group of musicians who are in the community, and who are dependent upon last-minute calls for an opportunity to make their living.

It was suggested in this column some time ago that Negro musicians might find a remedy for some of their ills in the elimination of selfishness and in a getting-together for their mutual interest. However valuable the suggestion may have been, it was met at the outset with the selfish attitude of most of the leaders who are unwilling to subordinate their personalities or to share their so called prestige with any other. An undercurrent of jealousy makes itself the medium of an invidious activity which is directed always against every other musician who makes any pretention to group leadership.

There is no census of Negro musicians available. The two principal musical organizations, the New Amsterdam Musical Association and the Clef Club, might, through their rosters, give some idea of the number of men engaged in New York City in musical efforts. but there would probably be a number of duplications, as well as the names of a number of men who are no longer active. But the fact stands out that there are more men available than there are usually jobs for them, and so it follows that, except in the case of the few orchestras having regular employment, that some of the men get more employment than others.

And this brings in the question of ability. The musician who is content with his present accomplishment is the one usually left in the ruck. Constant study and application are necessary to advancement, and the musician who applies himself is the one who usually is given the preference in the matter of employment.

There will be a crowd of mediocre performers, always struggling for recognition, but seemingly unable to realize that hard work is necessary to raise them out of the mire of mediocrity. And it is this mass of illy-prepared men which is primarily responsible for the Negro musician's retrogression.

Intead of the few really good instrumental groups now operating, the race should have scores. But it is doubtful if a sufficient number of capable men can be found to supply this need. A combination of the numerous straggling units and harmonious cooperation among the men would furnish a solid basis for future operation, and then it would be more feasible to raise the standard of ability required of the itinerant musicians.

Independent
2-14-29
Atlanta Ga

ROLAND HAYES THRILLS AUDIENCE OF MORE THAN FIVE THOUSAND

Roland Hayes, in his song recital last Friday evening, February 1, 1929, captivated an audience of four thousand people, composed of both colored and white. His program was well chosen, the numbers of which were in Italian, German, French and English. The German group was sung with refinement. Particularly prominent in the Italian group was "Eviva Rosa Bella" by Galuppi which he rendered with delicacy.

Passing to his more forceful numbers "Songs of Georgia" and "Ships That Pass in the Night" stand out. In both of these numbers Mr. Hayes showed remarkable interpretation. In proof of this Mr Hayes was requested to repeat the "Songs of Georgia." "Water Boy" and "Bed of Roses" were also sung just as ably as requested numbers.

Mr. Hayes drew his greatest ovation from his rendition of the Negro spirituals. Even though he had reached heights unknown before. he sang his last numbers best, showing a deep feeling, exquisite melody and sweetness of his voice. He has justly merited the recognition of his ability as a tenor. It is seldom that an artsit can hold an audience spellbound as Mr. Hayes did. He is an incomparable tenor and shall always find here an eager audience.

Pittsburgh Courier
2-16-29

Abbie Mitchell's Recital

Kimball hall was comfortably filled last Sunday afternoon by an audience of culture who were not disappointed, for Abbie Mitchell today is one of the very few exceptional artists of her race and fairly triumphed in every number of her program at her recital, which was nicely arranged. She was born with a song and it was a mistake for her to tarry in the legitimate drama with the Lafayette Players, which proved her to be the greatest actress her race has produced. It was her later trip to Europe that substantiated her calling as a vocalist, and last Sunday she demonstrated that she is not only the greatest lyric soprano of her race but the greatest figure and most talented woman of her race now before the public, even if obscure in a white dramatic company. Miss Mitchell has a voice of rare sweetness in every avenue of its register. As an artist there is none vocally in her class except Roland Hayes, and as a female singer she is greater than he is as a male singer, if to compare in the proportional rating of voices. Her first cluster of four German songs, two by Brahms, one by Franz and one by Franz Schubert, especially the latter, were wonderfully melodious, bringing demands. Two in French, "L'Invitation au Voyage" and Chausson's "Les Papillons," were resonantly sweet, with a suavity that only a finished artist can describe. Two songs by Rachmaninoff were beauteous in refrain, "My Wounded Birch," by Gretchaninoff, in English, was marvelously infinite in pianissimo, and "Oxana's Songs," by Romsky-Korsakoff, was a vocal masterpiece of perfection. "The Hermit Crab," by John Alden Carpenter, was sweet in cadence, reminding of the seashell and blending in execution. Will Marion Cook's "Down de Lovers' Lane' Gal." "Thou Art Risen, My Beloved," and "Exhortation" brought a rousing acclaim, to which she sang "Little by Coleridge Taylor, was highly rated. "Dieu de Grace," from the "Resurrection," was divine. Of spirituals, Lawrence Brown's "Sometimes I Feel Like a Motherless Child" and "Every Time I Feel the Spirit" were fully equal to Roland Hayes. Harry Burleigh's "Didn't It Rain?" and a few encore songs closed the recital. Isaac Van Grove (white), a good accompanist, was too heavy in fortissimo. Theodore Taylor would have been more satisfactory. Miss Mitchell should be heard again soon at Orchestra hall under better auspices than the management of Leslie Tompkins, and Miss Mitchell should forsake the dramatic stage for continuous recitals.

Gainesville, Fla., Sun
Saturday, February 2, 1929

Negro Composer to Be Heard on Radio

J. Berni Barbour, composer and pianist, and his negro mixed octette will appear on the Majestic theatre of the air program next Sunday night, February 3, from 9 to 10 o'clock, eastern standard time, broadcast over the Columbia chain.

Barbour recently wrote the "Plantation Suite," a group of six negro spirituals. He is best known for his recent tour of the east and south, producing his operetta "The Arrival of the Negro" in more than 20 states.

Barbour says: "No one can interpret the work of the negro better than the negro who is trained and who specializes in his folk music and comedy. My inspiration for composing the numbers given in our unique program was received in my recent sojourn (1926-7) in Texas, where I trained more than 5,000 of my people in the cotton patches, churches and schools of Texas."

Each Sunday night program sponsored by Grigsby-Grunow company, makers of Majestic electric radio, maintains the excellent quality they have promised in talent and entertainment for the radio audience.

Carrollton, Ga., Free-Press
Thursday, February 7, 1929

A Georgia Negro

Several years ago a Georgia negro by the name of Roland Hayes gave a concert at the auditorium in Atlanta, which was attended by a capacity audience, about evenly divided between whites and colored. Those who had the pleasure of hearing that concert were deeply impressed by the singing of this negro; his voice, a pure lyric tenor, was as sweet as ever heard in that historic building--and the greatest voices in the world have been heard there.

Since that night this Georgia negro, born on a farm and reared in lowly circumstances, has been acclaimed throughout Europe as an artist of surprising merit. One of the greatest musical critics in Europe, writing in an Amsterdam newspaper, said: "Roland Hayes' voice is indescribable; its timbre, its flexibility, its unboundless richness and shades—all these have something that you rarely find in singers. His singing has a tenderness that is beautiful. His tone production is well-nigh perfect. Few who heard him failed to be impressed tremendously by his genuine artistry—and withal by his modesty."—Atlanta Georgian.

MISS ANDERSON SCORES

BOSTON TRANSCRIPT'S PRAISE—

(From Concert Chronicle Column of Boston Transcript, April 1, 1929).

Who would have thought that a sizable audience could be lured within the doors of a concert hall yesterday afternoon? Not the reviewer. Yet news of Miss Marian Anderson's successful appearances elsewhere had somehow spread about; and there was her audience—one of the largest of the season—filling Jordan Hall both above and below stairs. Miss Anderson's program was promising. It listed an initial group ranging through Handel, Martini, Scarlatti and Debussy. It then presented songs from Schubert, Brahms and Strauss. Another division brought in Griffes, Quilter, Rachmaninoff and LaForge. Last of all Miss Anderson sang negro spirituals. . . A worthy and engrossing program from beginning to end.

Miss Anderson disclosed a contralto voice fully capable of doing justice to the music of her choice. It is an exceptionally powerful and richly resonant vocal instrument. It has a wide range and moves freely from low to high register, retaining its firm texture at both extremes. Without losing its characteristic vitality, it sounded the deeply poignant measures of "Sometimes I Feel Like a Motherless Chile" and, without shrillness, gave forth the even more poignant cry of Leah from Debussy's cantata, "The Prodigal Son." In fact, the most prominent features of Miss Anderson's recital were the thoroughly adequate vocal equipment it revealed and the facility with which she turned from one style of lyrical expression to another. She graciously coped with the ancient airs of Scarlatti and Martini. She compacted her tones to a suitable firmness and tenseness for "Der Zwerge" of Schubert, "Der Schmied" of Brahms and "Zueignung" of Strauss.

On the other hand, Miss Anderson was inclined to employ a larger volume of tone than was needful for some of her music. While her tones were seldom acid, they were now and then overwhelming. This quality was all the more noticeable in the first three groups of the program because it was lacking in the group of negro spirituals which came at the end. And since Miss Anderson understands the spirituals because of ties of race, one would suppose that she would sing them with even greater passion than the earlier numbers. From the vocal standpoint, Miss Anderson did sing them excellently, and with fine sympathy in phrasing, but they might have been more stirring. N. M. J.

Prelim. Editor's 57th Birthday Ed.

Music-1929

Americus, Ga., Recorder
Thursday, January 10, 1929

A Negro's Musical Triumph.

Not many years ago a negro boy, Roland Hayes by name, son of a former slave, was doing the ordinary chores on a Georgia farm. He went to school with the boys from neighboring farms, but he was ambitious and at last managed to get to college and was graduated. Like many negroes of the South, he possessed a good singing voice and friends persuaded him that he should study music. He did so, and tirelessly worked to get funds needed to have the best musical instruction. At last he was able to go abroad and gave a recital in the city of London.

From that night in the British metropolis Roland Hayes, musically speaking, became a marked man. Since then he has sung in practically every European country, and he has lately returned to the United States after a long tour of England, France, Germany, Holland, Austria and Russia. Everywhere critics have praised the quality of his voice. One year ago he sang in Amsterdam and the critic of the Amsterdam Telegraph said: "His voice is indescribable; its timbre, its flexibility, the unbounded richness of shades—all these have something that you do not find in anyone else, a kind of amazement at its own wonder, a veneration, a tenderness for all art and all sound. Every tone comes from the heart, from a heart that trembles in reverence for all that is beautiful and immortal, for art." Hayes is back home for an American tour and will sing at the municipal auditorium in Savannah, under the auspices of the Georgia State college, January 30.

The remarkable career of this Georgia negro is interesting. We of the South have always remarked upon the negro's love of music and the wonderful throats nature has given to so many members of the race. The old farm choruses, the unique spirituals, have thrilled thousands of white listeners. It was once a subject of debate whether the negro would respond to musical culture and be able to sing the classics. Hayes and other members of his race appear to have answered that question in the affirmative. This young singer has mastered the languages, so far as his musical needs are concerned, and sings the works of the Italian masters in the Italian tongue.

It is something of a triumph for the farm boy of Georgia, the son of a slave, to come back to his native state and entertain his hearers with his wonderful voice, through the medium of music which appeals to all people of whatever race.

PAUL C. BOLIN, ORGANIST FOR THIRTY YEARS AT ST. PHILIP'S P. E. CHURCH, IS HONORED AT TESTIMONIAL MUSICALE

Age
1-12-29
New York
N.Y.

One of the most interesting events of the current musical season was the musicale on Sunday evening, January 6, 6 to 7 p. m., at St. Philip's P. E. Church, the Rev. Hutchins C. Bishop, rector, in honor of the completion of thirty years of service by Paul C. Bolin, organist. The recital was under auspices of a parish committee, with representatives from the vestry and the congregation, and it was followed with a presenation and reception to Mr. Bolin in the church school auditorium, at which the vestry, through its treasurer, William J. Pitray, presented Mr. Bolin an envelope containing $300.

A notable array of artists gave the program in the main auditorium of the church, which was well-filled with an interested and appreciative audience. The artists appearing on the program were Dr. Melville Charlton, musical director, organist, Union Theological Seminary and St. James Presbyterian Church; Edward Murch, boy soprano soloist, Grace Church; Dr. Harry T. Burleigh, baritone soloist, St. George's Church; Felix F. Weir, violinist; David I. Martin II, cellist, director, Martin-Smith School of Music, and Miss Carlette C. Thomas, A. A. G. O., organist, accompanist.

Dr. Charlton played two organ groups, the opening being Boellmann's "The Mystic Hour" and an excerpt from Wagner's "Die Meistersinger." His other number, which ended the program, was the massive "Chromatique Fantasie" by Thiele, all of the numbers being played in Dr. Charlton's masterly style.

Master Murch displayed a powerful and pleasing voice, singing Liddle's "How lovely are Thy dwellings fair" and "He shall defend thee" by Martin, with Miss Thomas at the organ. The other vocal rendition was a splendid interpretation by Dr. Burleigh, of Stanford's setting of the 124th Psalm and a traditional Christmas Song, in which the singer's clarity of diction and dramatic power were striking features. Miss Thomas served as accompanist for these numbers, also.

The instrumental numbers were an Andante Cantabile by Tshaikowsky and "Catalina" by Golterman, played by Mr. Martin, cellist, and an Andante by Mendelssohn and a Romance by Weiniawsky by Mr. Weir, violinist. Both artists gave excellent renditions, displaying unusual depth of tone and facility of execution. The use of amplifyers, which have been installed in St. Philip's auditorium, might have been dispensed with in the stringed instrument numbers, as the aid of artificial tone carrying contrivances was unnecessary, giving a bit too much intensity to the already vibrant quality of both violin and cello. Dr. Charlton accompanied both players.

Rector Bishop, at close of the program, spoke briefly in appreciation of Mr. Bolin's service over the thirty-year period, and invited the audience to the reception downstairs. In responding to Mr. Pitray's presentatinn speech, Mr. Bolin declared himself as "too full for utterance," but that he wanted to say that the St. Philip's people had always been kind and most friendly to him, and that he only wished that every church musician had as fine a set of people to work with.

Dr. Bishop convulsed the assemblage by explaining that he could well understand Mr. Bolin's being "too full for utterance," since the organist had dined that day at the rectory, and that "it was not a prohibition dinner."

Mr. Bolin, a native of Poughkeepsie, after preparatory studies in that city, came to New York and studied the pianoforte under James Hunekter at the National Conservatory, commuting daily from his home town. His organ work was with Heinroth, formerly of Carnegie Hall, Pittsburgh. While studying with Heinroth, the opportunity came to take the organ at St. Philip's when in West 25th street, succeeding Mr. Kinney, who had long served the church, and who had resigned. This was in September, 1898, and at that time young Melville Charlton was playing the piano which was used at the services in addition to the organ. Further study for the training and directing of a boys' vested choir was pursued by Mr. Bolin under Halfenstein of Grace Church and Stubbs of St. Agnes' Chapel. Mr. Bolin has achieved the unusual record of being absent from his duties only two Sundays during the thirty years, and these were caused by illness during 1928.

JOURNAL
EVANSVILLE, IND.
JAN 20 1929

Representative Negro Singer Tells About Negro Spiritual

In a recent issue of the Musical Courier, there appears an article concerning the Negro spiritual, in which Edward H. Boatner, one of the representative Negro baritones, and a composer of merit as well, tells what the spiritual really means to the Negro. He speaks as follows on the subject:

"God his given America many precious gifts through the negro," said he; "and the most interesting and artistic of these is the negro spiritual. The spiritual is, in every sense of the word, the only real primitive American music.

"Why are the spirituals so interesting, you ask. First, because they show the negro's conception of the Bible; second, because they are songs from the very soul of the negro slave, and the emancipated negro. Some of the spirituals originated during slavery, but many after emancipation. Most of those composed after emancipation were melodies of joy and triumph. Unfortunately, many singers treat this type as a minstrel song, because they lack the knowledge of negro traditions. This is unfortunate in many ways, because negroes, hearing such renditions and parodies of their sacred songs, feel hurt and indignant. It is like taking a sacred chant such as we hear in the cathedrals of the Catholic church, and developing it into a syncopated melody; or like jazzing 'Eli Eli," a magnificent Hebrew chant, or even like syncopating the Star Spangled Banner.

"I am willing to admit that many of the so-called spirituals are quite humorous in character, but they should not be treated as cheap, vaudeville songs. They should be used only on the concert stage and in a dignified manner. My race is the most interesting of all races that have undergone slavery. The gift of song and the keen sense of humor, plus the ability to keep calm and cool even though crushed and suppressed, and a profound faith in God have brought us safe thus far. Many times, according to the traditions handed down to us, slaves working in the cotton fields in the heat of the day would at the same time be praying and singing to God to send them a Moses, and all of a sudden a strong slave, determined to wait on God's deliverance, would change the mood of the workers by singing the more joyful, more humorous spirituals, which are called 'Kaber songs,' and then for a few moments the slaves would forget their condition. Many times they would be interrupted by 'Massa George,' for they were forbidden to wail or sing sad songs. They were supposed to be happy and cheerful.

"One can readily discern that there is no theatrical humor about the spiritual. However, I know that there are many who would even syncopate that old sacred hymn 'Lead, Kindly Light', in order to gain the almighty dollar. It is certainly time for Americans of both the white and colored races to study seriously the negro spirituals before trying to sing them, and let us hope that they will get the correct traditional interpretation. Most of the American white race think that every negro can sing spirituals; but they are mistaken. The new negro, having spent most of his life in the north, and being educated in the same manner as the white, knows no more about spirituals than does the average white person, and he is apt to regard them also as 'Funny songs.' Not long ago I heard a negro singer attempt that old sacred spiritual, Steal Away to Jesus. The original wording is 'Steal away; steal away to Jesus steal away, steal away Home; I ain't got long to stay here,' and this is how she decorated it: 'I haven't very long to remain here." Just think how absurd to take such a liberty with the traditional dialect. She did just what many other would-be artists do. These songs can only be done in the original dialect because they demand a certain tonal quality which is purely negroic.

"My contention is this—that it is now time for the negro school of music to take its place, just as the Italian, French or German has. In other words, those who sing the spirituals should be taught the negro dialect by teachers who have had actual experience with negroes and their dialect. Anton Dvorak readily understood the possibilities of these wonderful old melodies and he has certainly immortalized them. Others, like Harry T. Burleigh, Nathaniel Dett, Carl Diton, W. M. Cook, J. Rosamond Johnson, Clarence Cameron White, Coleridge Taylor, and Lawrence Brown were also pioneers in developing negro music. They were told by famous composers that nothing could be developed from these melodies. However, they proved to the world that their struggle has not been in vain. No one with a warm beating heart could listen to that beautiful Largo from Dvorak's New World Symphony without being deeply impressed by this melody which is so expressive of hope.

"There are many types of spirituals, and they depict variously joy, sorrow, power, triumph, inspiration, hope or despair. Those who attend Porgy, a new and interesting play which depicts negro life after emancipation in South Carolina, will hear a striking variety of negro spirituals. My race certainly owes a debt of gratitude to men like Samuel Insull, Herman Devries, Glenn Dillard Gunn, and others, who have taken a deep interest in negro art. Mr. Insull, in particular, has been most generous in aiding deserving negro musicians and negro projects. To anyone who is interested in following up this subject, I will gladly give information regarding negro music and its traditions."

Atlanta, Ga., Journal
Sunday, January 20, 1929

ROLAND HAYES, the negro tenor, appears on the ~~musi~~cal calendar of artists' concerts and from the reports of his concerts since his appearance here about two years ago, he will duplicate, even increase many times, the impression he created at the time of his last appearance.

He returns to America after a season in Europe, which included Austria, Germany, France, England, Russia, Italy and Holland, as the countries in which he sang and with no diminution of the impression made on previous visits. The genius of this man, for genius it is, is one of the most amazing human and artistic histories ever recorded. Not many years ago this negro was a poor farm boy doing the chores on the little farm in Georgia of his mother, an ex-slave. Ambition actuated him to put himself through school and college while aiding in the support of his family. Friends encouraged him to develop his voice and in this he again showed the same traits of character which enabled him to get an education, meanwhile taking any and every sort of job that he could get to make the proverbially too short ends meet. Stupendous obstacles in his path would have overcome one of less true metal, but not he! After successful concerts in America against the handicap of his race and no money, he scraped together enough money to go abroad. He became the talk of London Town and then Paris, Vienna and Berlin. The next visit he paid European countries won fame for his country as well as himself. The Amsterdam Telegraaf aptly expresses the impression this singer makes on his audiences as follows: "His voice is indescribable; its timbre, flexibility, the unbounded richness of shades, its warmth—all these have something that you do not find in anyone else, a kind of amazement at its own wonder; a veneration, a tenderness for all art and sound. Every tone comes from the heart, from a heart that trembles in reverence for all that is beautiful and immortal, for art." Roland Hayes sings on Friday evening, February 1, under the management of the Southern Musical Bureau.

Noble Sissle a Hit in Liverpool

Scott and Whaley Also Making Good in Their Latest Musical Comedy

News
1-9-29
Amsterdam
N.Y.

"Noble Sissle," says the Liverpool Evening Express, "who tops the bill at the Shakespeare Theatre this week, is no stranger to Merseyside, although this is his first visit to Liverpool. He has already established a reputation at music-halls on the other side of the river.

There is an art in most things, and Sissle has proved that he has mastered the art of syncopation. With Sam Rose at the piano last night, he sang some delightful Southern melodies, but he received most applause when, at the request of a member in the audience, he gave "The Big Parade."

"The half-monologue, half-song, dealing with the Battle of the Marne, in July, 1918, was treated in a masterly fashion.

"There was a charming freshness about Cosgrove and Westwood, two young entertainers, who produced melody by means of piano and humor without the slightest effort. The Six Follie Girls gave good assistance to Maggie Dickinson and Syd Culver. Miss Dickinson put grace and energy into several good dance items."

Speaking of Sissle and Scott and Whaley, the Liverpool Daily Courier had the following to say:

The popularity of syncopated music was shown by the enthusiasm with which Noble Sissle, the "Ace" of syncopation, was received at the Shakespeare Theatre last night.

Dickinson and Culver, and the Six Follie Girls, in their non-stop singing and dancing act, were other notable attractions.

The programme includes the Spyras in "Porter No. 17," which creates great laughter; Stan. Stafford, the "silver-voiced navvy"; Enderby, ventriloquist, with his singing wheel, Roberts and Hallet, Cosgrove and Westwood, melody boys, and the Ciro and Ray Trio.

Scott and Whaley.

The famous colored comedians, Scott and Whaley, return to the Royal Hippodrome this week with their highly-successful musical entertainment," The Bogus Prince."

These kings of cross-talk are seen to excellent advantage in this production, in which they are supported by a talented company.

There is a well-balanced orchestra which shines best in one of Scott's own compositions, "When I Get Back Home." Scott himself creates diversion and melody at the piano.

The plot is the scheme of the two "adventurers," Scott and Whaley, to steal valuable jewels. Whaley masquerades as a prince for that purpose.

NEW YORK COMPOSERS WALKED INTO FAME

Razaf And Johnson Cash In On "Dusky Stevedore" and Other Numbers

GOT $500 ADVANCE

Biggest Advance Ever Paid By Triangle Music Co.

1-5-29
Baltimore,
Md.

NEW YORK. — How Andy Razaf and J. C. Johnson, now [illegible] composers, [illegible] fame is best told by J. [illegible] Davis, president of the Triangle Music Company, which publishes their numbers.

Mr. Davis says:

"It has always been my policy to listen to outside songwriters, altho I do some writing myself. One of my big hits, entitled "Dusky Stevedore," was written by Andy Razaf and J. C. Johnson, two boys who happened to stroll into my office one day after having the song turned down by several of the wise "big publishers." I paid the boys $500 advance royalty on this song, the first time that I ever paid that big an advance on a song. I took the song because it was different from anything on the market. A great lyric with a story and a modern syncopated tune that I felt sure would catch on.

Song Selling In Six Figures

"Today the song has already sold in six figures and is out on every roll and record in the business. It has already been featured on practically every big radio program that is on the air and will be good for several months to come. Since writing this song the boys have turned in to me "Guess Who's in Town", "Futuristic" and "Take Your Tomorrow and Give Me Today". The last song mentioned looks like another big hit to me, as it is a great foxtrot ballad. It has already been recorded 100 per cent mechanically."

Tarboro, N. C., Southerner
Saturday, January 12, 1929

NOTED NEGRO SINGER WILL APPEAR IN CONCERT HERE

Cecil T. McNair, the basso-baritone soloist, will appear in concert at the Opera House in Tarboro Sunday evening, January 20th, at 3 o'clock.

The soloist has appeared in Town Hall, New York's famous concern hall, and has broadcasted over the WEAF New York's chain of coast to coast net work of broadcasting stations.

He has a deep rich voice that always pleases.

Do not fail to hear this native North Carolinian.

Special invitation is extended to our white friends.—Joseph R. Ervn, Mgr.

Nashville, Tenn., Banner
Saturday, January 5, 1929

THE FISK SINGERS.

The Fisk Jubilee Singers have returned from another long tour of the principal nations of Europe and are resting here before starting on a trip that will take them to the chief musical centers of the United States. The Fisk singers were received abroad as well as usual, which is to say that theaters and concert halls were packed and jammed everywhere they appeared and that they sang for many of the personages and royalties of the lands they visited. The present group of jubilee singers, in other words, is carrying on worthily the excellent traditions of artistry that have come down to them in unbroken succession since the first collection of jubilee singers from Fisk went on its travels through the world and swept audiences off their feet, figuratively speaking, and out of their seats, literally speaking.

The unbroken line of successes scored by the Fisk musicians is not difficult to explain. In the first place, they have chosen material that is basically beautiful, songs that came straight from the hearts of a people naturally endowed with unusual talents for harmony and rhythm. In the second place, they have enjoyed the privilege of training at the hands of able, conscientious instructors, men and women who realized the heritage of beauty that lay in the Negro spirituals and folk songs, and put it into permanent form. Finally and without exception, the Fisk singers have been duly impressed with their distinct obligation to do justice to the material with which they worked and have given to their work an enthusiasm and faithfulness that would have gained them plaudits under any circumstances. Nashville is indebted to the Fisk singers for countless remarkable concerts and is pleased beyond measure that they continue to occupy the peak of popularity among all those who render Negro music.

MUSIC

By FRANKYE A. DIXON.

Hayes Heard in Second Recital Here

Artists who can give two or more recitals in a season at Carnegie Hall, with every seat sold each time, can be counted almost on one hand. This honor Roland Hayes shares with John McCormack, Paderewski, Hofmann, Rachmaninoff and Fritz Kreisler and his Sunday afternoon recital was an example of it.

In his interpretations, Hayes showed those same fine qualities of train and musical instinct which make his recitals so impressive. Such was again displayed by his versality, his beautiful readings and scholarly conception of Haydn's two songs "Stets Bargdie Liebe Sie" and "Heller Blick," also Berlioz's "The Repose of the Holy Family" from "L'Enfance du Christ."

The outstanding feature of the program was the second group of French composers: Wido Duparc, Koechlin and Debussy. He sang this group with delicacy and finesse and with such crystalline transparency of beauty that it seems that no other artist equals him in the ability to be at once clear, simple and beautiful. Debussy's "Air of Azael," from "L'Enfant Prodique," was, for this writer, the climax of the afternoon. The sheer beauty of tone, technique and rhythm was enough to ravish the ears of any listener. By his exquisite interpretation of this great song Roland Hayes rose to his full stature as the great master he is.

The concert ended, of course, with a group of Negro spirituals, including the following: "When I Get Home," arranged by his accompanist, Percival Parham; Hall Johnson's "Jesus Lay Your Head in de Winder" and "I Can't Stay Away," in which Mr. Hayes performed a dual role—that of interpreter and arranger.

By popular request, Mr. Hayes' encores were Rachmininoff's "Songs of Georgia," the familiar "Passing By," Dvorak's "Lango," Avery Robinson's "Water Boy" and our esteemed Laurence Brown's "Every Time I Feel the Spirit."

The human mind is constituted so that it will always pay homage to genius, let it be exhibited under a white or black surface. Therefore, art with Roland Hayes is no mere ornament, but a great and serious responsibilty.

Mr. Hayes was ably supported by his new colleague, Percival Parham, accompanist.

Music-1929

Victor Herbert Memorial Contest Prizes Announced

Courier Pittsburgh 2/23/29

The National Opera Club Of America Will Receive Applications Until March 4th; Contest Closes March 11th

NEW YORK, Feb. 21.—Time and again have producers of so-called light opera — comic opera, operetta or musical revue — lamented the scarcity of singers possessing not only voice, but likewise personality, acting ability, clear and distinct diction, plus that really indefinable quality—readily recognized, though where it exists—known as style. More than one producer eminent in that field states that he has given up expecting to find all the necessary qualities enumerated encased in one single suit of clothes! He takes what he can get, and tries to be thankful!

Search for the lucky individuals possessing those "indispensables" is being pursued to the Nth degree right now, and in intensified fashion since the "talking movie" has appeared on the map. Lucky, indeed, is the singer who can claim—and what is more, prove the claim—to any two or three of those four prerequisites to success in this field. The stage, the screen, the radio microphone, and the concert platform as well, are all holding wide-open welcoming arms to the singer who can qualify, according to the standards set up by the operatic impresarios. And the substantial rewards accruing are such as might make even Midas himself a trifle envious.

Right in line with its program for promotion of the interests of the American singer, The National Opera Club of America, Baroness Evans von Klenner, founder - president, announces that the Victor Herbert Memorial Contest will receive applications from entrants up to March 4; and that the contests, under judges of national fame in the world of music, will take place in New York during the week of March 11. Each singer will be judged for voice quality, technique, diction, personality and style, and applications must be endorsed by a recognized music school or teacher, accompanied by the registration fee of one dollar, addressed to the National Opera Club of America, Inc., 1730 Broadway, New York, N. Y.

Any native-born American singer, not over 25 years of age, and trained exclusively in this country, is eligible. Each applicant must present selections in any language, one of which must be an operatic selection; and in the final contest two selections must be in English, one of which must be operatic. (Translations permitted.)

Also, each contestant must be prepared to sing a solo from one of Victor Herbert's operas; and to take his or her part in the quartet: "Sweet Mystery of Life" from "Naughty Marietta." The winners in the contest will present their winning selections from the Victor Herbert operas at the Victor Herbert Memorial Concert, Grand ballroom of the Waldorf-Astoria Hotel, New York City, on Sunday evening, March 17.

Cash prizes aggregating $800, with gold, silver and bronze medals are offered for contest. The winning voice in each section—soprano, contralto, tenor, baritone-bass—will receive, in addition to the Victor Herbert Memorial Gold Medal, a cash prize of $200. Second prize in each section is the Victor Herbert Memorial Silver Medal; and third prize the Victor Herbert Memorial bronze medal.

It is expected that the Victor Herbert Memorial Contest will become an annual event in the activities of the National Opera Club of America, Inc., and offered as a loving tribute to the memory of this much-beloved American artist, musician and composer, whose life and works have been an inspiration to the musical profession and to theatergoers in general; and as active encouragement to the young singer anxious for a career in the theater, and prepared to uphold the standards of art with which the name and the fame of Victor Herbert have ever been associated. Inquiries addressed to the National Opera Club of America, Inc., 1730 Broadway, New York City, will be gladly answered.

The True Origin of Negro Spirituals

News Feature Section

African natives with hands upstretched crying native chants which developed into Negro spirituals

A UNIQUE experiment in tracing the sources and history of American Negro spirituals is being conducted in Africa by N. G. J. Balanta, a native of Freetown, Sierra Leone, West Africa. Mr. Balanta, under a Guggenheim Fellowship, trained a number of Africans to sing the spirituals, and recently gave a recital at Lagos, Nigeria, under the patronage of Sir Graame Thomson, governor of that country. A feature of the program was the playing of African melodies on a specially built organ, which employs seventeen tones to the octave. Mr. Balanta has discovered that the native music requires seventeen tones for its accurate presentation.

Mr. Balanta is a graduate of the Fourah Bay College in Freetown, and studied music while holding a clerical position under the British government. About five years ago he visited America, and, aided by George Foster Peabody, who has long been interested in Negro education in

3/23/29

N.Y.

America, he collected Negro melodies in Southern states and published them in a book entitled, "St. Helena Spirituals." Upon completion of this work he was granted the fellowship for research in native African music.

In comparing the spiritual with the African folksong, Mr. Balanta points out that both are sung in harmony, whereas all other folksongs, except those of Hungary, are expressed in unison. This form of the spiritual is expressed by a leader and a chorus as in the African folksong. These facts, according to Mr. Balanta, show that the African, on being transplanted into another environment, preserved the same means of musical expression to which he had been accustomed in his native land. The spiritual, although conceived and expressed as in any African folksong, is of a higher order, and is said to prove the Negro's musical talent to be highly developed in his new environment.

Mr. Balanta, along with James Weldon Johnson, an authority on the spiritual, believes the the spiritual, although based upon primitive rhythms, has advanced to its present stage of development largely through the spirit of Christianity.

"Christianity," he says, "is the force that has breathed life into the innate musical talent of the African in his new environment. At the psychic moment there was at hand the precise religion for the condition into which he had been thrust. Far from his native land and customs, despised by those among whom he lived, experiencing on the auction block the pangs of separation from his loved ones, knowing the hard taskmaster, feeling the lash, the Negro seized Christianity—the religion of compensations in the life to come for the ills suffered in the present existence; the religion which implied the hope that in the next world there would be a reversal of conditions, of rich man and poor man, of proud and weak, of master and slave.

The result was a body of songs voicing all the cardinal virtues of Christianity — patience, forbearance, love, faith and hope — through a necessarily modified form of primitive African music. The Negro took complete refuge in Christianity and the spirituals were literally forged of sorrow in the heat of religious fervor. They exhibited, moreover, a reversion to the simple principles of primitive communal Christianity.

It is not possible to estimate the sustaining influence that the story of the trials and tribulations of the Jews, as related in the Old Testament, exerted upon the Negro. The story at once caught and fired the imagination of the Negro bards, and they sang—sang their hungry listeners into a firm faith that as God saved Daniel in the lions' den, so would He preserve them; as God delivered Israel out of bondage in Egypt, so would He deliver them. How much this firm faith had to do with the Negro's physical and spiritual survival of two and a half centuries of slavery cannot be known.

"Thus it was by sheer spiritual forces that the African chants were changed into the spirituals; that upon the fundamental throb of African rhythms were reared those reaches of melody that rise above earth and soar into the pure ethereal blue. And this is the miracle of the creation of the spirituals."

FOLK-SONGS IN THE MAKING

FOLK-SONGS ARE BORN nearly every day in America. Current events and recent catastrophes, such as the death of a native of the Smoky Mountains, still inspire the creation of new songs. Sophistication and modern improvements have not, declares a writer in *The Stone & Webster Journal* (Boston), entirely eliminated the "folk" element even from negro life. The following example, one of many recently composed folk-songs, is given:

Literary Digest

4-13-29

New York, N.Y.

Vol. 101. No. 2.

"The typhoon of last autumn, which wrought such havoc in Porto Rico and Florida gave birth to a new negro spiritual. Some Red Cross officers working about Lake Okeechobee heard the negro refugees singing as they floated about on rafts, and noted the words which are reported thus:

On the sixteenth of September
In the year nineteen twenty-eight
God started riding early
And He rode till very late.

He rode out on the ocean,
Chained the lightning to His wheel
Stepped on land at West Palm Beach
And the wicked hearts did yield.

CHORUS:
In the storm, oh, in the storm,
Lord, somebody got drowned,
Got drowned, Lord,
In the storm.

"If the song lacks some of the long sweep of 'Swing Low, Sweet Chariot,' it is true to type, for God is the hero, and to Him belongs all praise; if He sends desolation and death it is for a moral purpose, and the wicked are properly punished. It is not known who started the words; probably the lines were built up by different singers, each adding something as the song went on. Actually to listen to a folk-song in the making must be far more interesting than to search out forgotten ones from ancient inhabitants in lonely places."

Nashville, Tenn., Morn. Tennessean
Sunday, April 7, 1929

FISK TO PRESENT MUSIC FESTIVAL

Work of Negro Artists To Be on Display April 19-21.

INVITATIONS have been issued from the office of the president of Fisk University to Nashville patrons of music and to many hundreds of friends and alumni of Fisk over the country to attend a festive of negro music and fine arts to be held at the university April 19, 20 and 21. During the three days of the festival there will be on exhibition in Livingstone Hall work of negro artists, who won awards in the annual Harmon Foundation entries. This exhibit has been seen by hundreds of people when it was shown from January 3 to the 15, at International House, New York City. On Friday night, April 19 there will be held in the Memorial Chapel a concert of jubilee music given by the Jubilee Singers just returned from Europe, the Men's Glee club and the Mozart society. The second day of the festival will open at 8:30, with folk songs and dances on the campus by the women of the physical education department. At 11 o'clock in the chapel, Dr. David A. Robertson, assistant director of the American Council on Education in Washington, will talk on "Art and Music in the College Program." Following this address James Weldon Johnson, negro poet and author of many articles in current magazines, will talk on "The Negro in American Art and Letters." At three, the same day, there will be a recital by students of piano, organ and voice in the Fisk School of Music. At 8:15, the Fisk Y. W. C. A., will present a tableaux showing the development of fashions in dress at Fisk during its whole history. On Sunday morning at 11 o'clock, April 21, the regular church service will be held in the chapel. Dr. Ferdinand Q. Blanchard, minister of the Euclid-Avenue Congregational church in Cleveland, and a member of the Fisk board of trustees, will preach and the Mozart society will sing. At 4 o'clock there will be a concert of a cappella singing presenting church music of the Sixteenth century, of Russian composers, Bach and others. This will be followed by tea in the parlors of Jubilee Hall, in honor of Maggie Porter Cole and Mabel Lewis Imes, two of the original Fisk Jubilee singers, and in honor of Mary Fisk Park, of New York City, daughter of General Clinton D. Fisk, who founded the university. The board of trustees of Fisk, meeting during the days of the festival, will also be present on that occasion.

Christian Science Monitor
BOSTON, MASS.

MAR 26 1929

Negro Spirituals Abroad

I must not forget to tell you the most humorous thing that ever happened in our family. Nora and I are invited to luncheons, teas, and dinners, so we have discovered, not because we are beautiful, wise, rich, or gifted, but because we are reputed to sing so delightfully together! I hardly expect you to believe it, for you know our repertory of old plantation melodies, Negro spirituals, and Spanish folk-songs. We were never asked, never, indeed, allowed to sing in our native land, at least to "company," yet here we are led to the piano and begged to honor guests with some of our quaint American songs. We have a little upright piano in our sitting-room and enlarge our collection daily, singing everything from memory, as has always been our habit.

One evening at a dinner at Lord Dunedin's we were asked if American ladies sang! We acknowledged that we could sing old plantation melodies and the like, and went to the piano. We were not self-conscious, for many of our good friends were there. There was Henry Johnstone, known as "Scholar Johnstone" at Oxford—a . . . lover of boys and a wonderful Master at Edinburgh Academy; a poet, a historian, and the best raconteur in Edinburgh. Rev. Cameron Reid of St. Giles's was there—you will hear much of him from us—and Rev. Hugh Black of Free St. George's, perhaps the most admired, discussed, and loved of all the younger ministers in Scotland. There was Mrs. Sellar, the belle of every dinner, even at seventy years; Miss McLeod, daughter of the famous Dr. Norman McLeod, Queen Victoria's favorite preacher; James Cadenhead and Robin Lorimer, both well-known painters, and several others.

To our surprise they loved and demanded a second hearing of "Nelly Was a Lady," "Doan' You Cry, Ma Honey!" "Swing Low, Sweet Chariot," and "Lubly Melinda" (your favorite)! We thought of you when Mrs. David Masson, wife of the noted professor at Edinburgh University, leaned forward and said: "Do sing it again! Melinda is such a gay little name!"

"I doan' want to stay here no longer!" so full of the indescribable pathos and . . . yearning of negro music, brought Hugh Black to the piano, with a request for its repetition. "Dem Lubley Little Courtin's by de Door" received special applause and at the end a grave and distinguished doctor of philosophy asked: "Do I understand that this—this—custom is common in America?" I laughed and answered, "I thought it was practically a universal custom, sir!"—From "My Garden of Memory," by KATE DOUGLAS WIGGIN.

EVE. SUN
BALTIMORE, MD.

APR 22 1929

A Good Suggestion

Mr. Frederick R. Huber yesterday proposed that the funds allotted to the Baltimore Symphony Orchestra be increased so as to provide for seven additional concerts for Negroes exclusively. It is a good suggestion, and if it were carried out would be giving only proper recognition to a section of the community which has borne many burdens with but little municipal reward and which, above all others, has the gift for music and the taste for it in all its forms.

More stimulating, perhaps, than Mr. Huber's proposal was that given out at the same time by Mrs. William Bauernschmidt. Mrs. Bauernschmidt suggests nothing less than a Negro orchestra, organized along symphonic lines, to devote itself exclusively to the playing of music other than jazz.

So far as we know, no Negro symphony orchestra has ever been successfully developed. If through Mrs. Bauernschmidt's suggestion one should materialize in this city, it would thus be almost unique and even if it showed only moderate ability it would shortly become famous.

The Negroes of Baltimore on more than one occasion have shown initiative and ability in working out social measures for their own advancement. Here is a challenge along different lines. If they accept it, they need not fear that support from the white population will not be forthcoming.

Music - 1929

National Association of Negro Musicians.

TIMES
INDIANAPOLIS, IND.
JAN 2 1929

OPEN HOUSE IS HELD AT NEGRO 'Y' BUILDING

Mrs. Lillian Lemen Attends Meeting of Musicians in Chicago.

Mrs. Lillian Lemen has returned from Chicago, where she attended the board meeting of the National Association of Negro Musicians, of which she is vice-president.

Among others who attended the board meeting were Miss Camille Nickerson of Howard university, corresponding secretary; Miss Alice Carter Simmons, niece of Booker T. Washington and a student of Oberlin university, recording secretary, and Miss Grace Wills of Cleveland, O., state organizer for Ohio.

Chicago officials who attended include George Hutchinson, treasurer; Mrs. Clara E. Hutchinson, statistician and president of the Chicago branch, and Mrs. Maude Roberts George, publicity. Among the members of the executive board were Mrs. Martha P. Mitchell, Miss Leoda McCurdy and Mrs. Goldie Guy Martin.

Attend Christmas Dinner

Guests attending the board meeting were entertained with a Christmas dinner at the Appomattox club after the board meeting Saturday. J. Wesley Jones, president, was host.

Other entertainment features included a box party at the Regal theater Saturday evening given by Mrs. Martin B. Mitchell. Mrs. Maude Roberts George entertained at the Vincennes hotel at an annual Christmas party of the Assembly club. Mrs. George is the wife of Judge George of Chicago and is chairman of publicity of the national association.

Sunday afternoon the Chicago Music association entertained special guests at a reception at the Pilgrim Baptist church in honor of their tenth anniversary.

Monday evening the Chicago Music association entertained in honor of the national officers and George Garner, noted tenor, who has just returned from a concert tour abroad.

Hold Open House

Open house was observed at the local Y. M. C. A. Tuesday. Programs, games, exhibitions and the annual tour through the dormitory department are listed as a part of the entertainment.

The Rust College Concert Company of Holly Springs, Miss., will be presented in a recital Thursday evening, Jan. 17, at the Simpson chapel A. M. E. church, Eleventh and Missouri streets.

The company comes to the city under the auspices of the trustee board of which Samuel Martin is chairman. The Rev. E. A. White is pastor.

The Old Settler's Social and Civic club held open house at the residence of Mr. and Mrs. Lucas B. Willis, 512 North West street, Tuesday, from 4 to 10 p. m. Mrs. Ella Covington is president.

Music Promoters to Meet

The Indianapolis Music Promoters will meet Sunday afternoon at 4 o'clock at the home of Mrs. Sue Artis, 822 Fayette street. Mrs. L. Le Mon is president and Mrs. Claudine Smith is secretary.

The nature interest group of the Phyllis Wheatly branch, of which Mrs. Sarah Olive is advisor, will entertain with a 5 and 10 cent banquet Friday, Jan. 4, from 2 to 5 p. m. Proceeds will go for summer conference funds. All girl reserves and High "Y" boys are invited. Miss Jessie Keys is chairman.

Mrs. Iva D. Davis and Mrs. Lillian Hadley entertained with a whist party for Miss Bernice Copeland, former industrial secretary of the Y. W. C. A. Saturday evening, Dec. 29, at the home of Mrs. Davis, 430 West Twenty-sixth street. A guest card was presented to Miss Copeland.

The Baltimore Athenians, under the management of William S. Harris, played the local "Y" team at the Y. M. C. A. tonight.

Plan Annual "Y" Meeting

Plans for the annual Y. W. C. A. meeting and banquet for the last week in January will be made Thursday, Jan. 3, at 1 p. m. at the monthly membership luncheon at the branch. Mrs. Susie Moten is chairman.

Bishop G. T. Haywood will be the speaker at the Monster meeting Sunday, Jan. 6.

The high school girl reserve council will meet Thursday Jan. 3, at 2:30 o'clock, to make plans for the year. Miss Lois Walker is chairman.

The Flora B. Grant Missionary Society of Allen Chapel A. M. E. church will present a play, "Dr. Kill All Knows All," at the church Friday from 3 to 6 p. m. This is a feature of the thirty-first anniversary celebration.

Grade and high school Y. W. C. A. advisors will meet at a New Year's luncheon Saturday, Jan. 5, at 2 p. m. Miss Emma Mae Allison is chairman.

Attends Chicago Parley

Miss Irene Harris, industrial secretary of the Y. W. C. A. branch, is attending the Y. W. C. A. conference in Chicago this week.

Mrs. Camille Richardson has returned from a week's visit with friends in Columbus, O.

Mrs. J. Franklin Walker, Cincinnati, and Mrs. J. Estelle Barnett were week-end guests of Dr. and Mrs. W. E. Brown.

Returns to College

Mrs. Beatrice Maloney has returned to Shorter college, Little Rock, Ark., after visiting her husband, Dr. A. H. Maloney, in Boulevard place.

The president and Mrs. W. J. Hill of the Agricultural and Industrial college in Nashville, Tenn., were guests of Mr. and Mrs. D. C. Davis, 430 West Twenty-sixth street, over the week-end.

1930 MEETING WILL BE HELD IN CHICAGO

Praised by Critics in Fort Worth

(Photo on Picture Page)

Fort Worth, Tex., Sept. 6.—The welcome program of the National Association of Negro Musicians, which met in this city last week, was full of hearty interest and fellowship as well as being most cordial. St. James church, of which Rev. J. H. Winn is pastor, was filled to capacity by an audience of both groups.

Honorable W. H. Fishburn gave one of the addresses of welcome and expressed his interest in the programs that were to be given and the pleasure that it gave him to assist Mrs. Fowler, president of the Texas association, in making the convention a great success. Mr. Fishburn donated 3,000 letters that were sent throughout the country by the Texas association and is owner of a chain of dyeing and cleaning stores throughout the state.

Sept 1929

Mrs. Frank Naugle gave a short address of welcome on behalf of the Fort Worth Conservatory of Music and delighted the audience with two selections, accompanied by Miss Jeanette Tillette. These teachers were from the foremost music school in Texas.

Other addresses of welcome were made by G. W. Williams, Mrs. A. E. S. Johnson, Mrs. W. H. Harvey, Rev. J. H. Winn, Rev. K. W. McMillan, Dr. G. M. Munchus, S. H. Fowler and Professor L. M. Johnson. Response by Attorney Leroy H. Goodman of Columbus.

The musical program was rendered by the following: Dallas quartet, Hattie Shaw McCain, accompanist; Harry T. Burleigh club of Fort Worth, composed of Roselle Maddox, Beatrice Scott, Theodore P. Winn and James Knox, Mrs. Winn at the piano.

Tuesday afternoon the junior and juvenile program was given. Sara Mae Clements of Indianapolis, presiding. Many talented and promising children appeared.

National Artist Program

E. Clyde Whitlock, music critic for the Fort Worth Telegram, made a special trip to Texas from the East in order to be present at the principal concerts of the week. Mr. Whitlock is a distinguished violinist himself.

Mr. Jones arrived in Fort Worth the day before the concert from his home in Cleveland, Ohio, although he has lived in Paris, France, for a number of years and has appeared before the royal families of several countries.

Mr. Whitlock's review which carried the following head lines is here produced:

"Negro musicians show future power in art," "White audience convinced of talents; soprano shows operatic experience."

By E. CYLDE WHITLOCK

A surprise was in store for the audience which heard the final concert of the convention of the National Association of Negro Musicians Thursday night at the Coliseum. The audience, the larger part of which consisted of white listeners, was present largely from curiosity, but they left the house convinced that the Negro race may be expected to produce musicians in increasing numbers who add training and knowledge to mere natural gifts.

The larger part of the audience probably expected a program composed largely of spirituals—an expectation justified by the fact that the Negroes are still, and probably will remain, the authentic and authoritative interpreters of spirtuals—without considering that the musical Negro must also pass on to the classic of musical literature.

On the other hand, the public has a right to expect from the Negro a reasonable proportion of his own particular musical idiom, which is of artistic qualities worthy of exploitation and perpetuation as a distinct American folk music. It might be added that this program touched upon the spirituals rather indirectly, once by the singer with an almost unknown example, "Calvary," and twice by the violinist in his own arrangement of "Calvary" and with Maud Powell's transcription for violin of Coleridge-Taylor's European version of the marvelous spiritual, "Deep River."

Thursday's program was given by Florence Cole Talbert, soprano, of Los Angeles; Ernestine Jessie Covington, pianist, of Houston, and Louia Vaughn Jones, violinist, lately of Paris, France.

The soprano, heard for the first time in this city, is a singer who has had operatic experience in Italy. From operatic literature she gave the "Ritorna Vincitor" aria from "Aida" and the "Spring Song of the Robin Woman" from Cadman's "Shanewis." Her miscellaneous group included "Alleluia" (Mozart), "Blue Days of June" (Montague Ring, a Negro composer), and "Love Went a-Riding" (Frank Bridge).

Those who did not hear the program will be somewhat surprised to know that here was a truly impressive voice, used with examplary style and effectiveness. The voice is unusually rich throughout its scale, especially in the lower tones, and is colored by strong dramatic feeling. Enunciation is wholly excellent, except with respect to that unusual sound which is known in English as the "long U," as found in the word "tune." The Cadman excerpt and the Bridge song were especially effective.

The violinist presented the famous "Devil's Trill" Sonata (Tartini), which had not been heard here for several years, and a well-chosen and highbrow group consisting of Jota (de Falla), "The Maid With the Flaxen Hair" (Debussy), "Narcisse Noir" (Stahl), "Calverie" (arranged by the player) and Scherzo Tarantelle (Wienaiwski).

Jones shows the benefits of excellent and long training. His tone, while rather small, is of excellent quality. Frequent lapses in intonation and aberrations in rhythm did not eclipse the innately musical qualities of his playing and the audience derived much pleasure from his varied list. It seems hardly possible that foreign training could have dulled the infallible feeling for rhythm of the Negro player in general, but a typically prima donna disregard of all but the solo instrument found the accompanist in trouble several times. Jones' playing was decidedly at its best in the three numbers in modern idiom by De Falla, Debussy and Stahl, which exhibited an examplary Gallic restraint and finesse.

Jessie Covington is a pianist not unknown to Fort Worth audiences. She has played here on at least two former occasions and has for the past two summers been engaged as head of the piano department of the summer school sponsored in this city for and by the Texas Association of Negro Musicians. We repeat our former judgment that the state may well number her among its best native pianists. Her program was made up of two movements of the Saint-Saens G minor concerto, Etude in D flat (Liszt) and "Naids at the Spring" (Juon).

The Liszt etude was under the restraint attendant upon an opening number and the first movement of the concerto lacked a certain imposing eloquence, but with notice of these passive negative qualities, we record the deft delicacy of the scherzo of the concerto and the speed of the Juon piece. This player possesses a rare feeling for the contour of phrase and a finely balanced sense of refinement and artistic continence.

Carl R. Diton of New York, one of the ablest Negro composers of the country and a former president of their national association, presided during the evening. He appeared also as accompanist for Florence Cole-Talbert and at the second piano in the piano concerto, and exhibited worthy musicianship through these subordinate assignments.

Marguerite Sanford of Cleveland played Jones' acompaniments with discriminating style, especially in the Tartini Sonata and the Stah number.

The convention will spend Friday as the guests of the Dallas local organization. Next year's meeting goes to Chicago.

The Press of Fort Worth gave columns of space to the activities of the convention, using large type headlines and front page articles. The stories throughout were dignified and showed genuine interest in the progress that had been made in music and the scope of the work of the convention.

On Tuesday afternoon the convention delegates attended the Carnegie Public library, Mrs. Charles Scheuber, librarian, to view the exhibit of American paintings. Representatives of the art club were present and explained the paintings. The art department of the state federation brought an exhibition of work done by our artists, in charge of Miss Everetta Fairchilds and Mrs. Mary Crook. These paintings were also viewed with interest.

"Mile o' Music" Parade

The "Mile o' Music" parade was picturesque. The Fort Worth Woodmen band led the procession, followed by the national officers and committee chairmen in Packard cars donated by local concerns. Interspersed with the many private automobiles were the floats representing well-known Negro spirituals. Many of the automobiles carried beautifully gowned young women representing various clubs of the city and some from neighboring cities. Main St. of Fort Worth was closed to traffic for one hour for the parade. The street was lined with people and thousands of others were leaning out from the windows of business houses along the line of the parade. Each float was filled with singers who took turns in singing the songs represented by their float. The effect of the singing in this setting was one that Fort Worth will never forget. The Fox Film company took a movietone of the parade as it passed.

Miss Camille Nickerson, composer, pianiste and a teacher of music at Howard university, received the hearty thanks of the convention when she rendered her new composition, which will be known as the convention song. It has beautiful rhythm, is tuneful and expressive, and the delegates sang it with great fervor and delight. It was used throughout the convention and was adopted by the board of directors as the N. A. N. M. convention song.

A musical reception was given at the home of Mrs. Quinn on Monday evening; the delegates had their first opportunity to hear the "Wandering Minstrels," who serenaded them from the porch. This group is made up of young men of musical talent who delight in appearing in this fashion, unexpectedly, with their string instruments. Miss Elsie Long of Los Angeles, Cal., author of the words of the song written by Charles Wakefield Cadman of Texas, was present at this reception and gave an inspirational talk. She made the trip from California especially to attend this convention at the request of Mr. Cadman to hear the rendition of this son, "Eastward in Eden."

Thursday morning the delegates were up at 4 o'clock for an automobile trip to Lake Worth, where breakfast was served on the lovely beach, which rests under the shadow of a high cliff. The automobiles were left on the cliff, while the delegates scrambled 200 feet down the side of the cliff to the beach. No wonder the breakfast was most enjoyable.

Thursday evening the delegates were the guests of Dr. and Mrs. G. M. Munchus at their home for an enjoyable social evening, following the National Artist's concert.

Earlier in the evening the national board and officers of the Texas association were the guests of Rev. and Mrs. J. H. Winn at their home. Mrs. Winn was formerly Mrs. Martha B. Anderson of Chicago.

Special Programs

Carl Diton, honorary president of the N. A. N. M., was in charge of the radio program over WBAP. The programs brought forth great comment and those who were unable to get seats at the concerts tuned in later and heard the following artists upon two evenings of the week. Monday evening, Blanche Smith Eckles, soprano, and John Eckles of New York: Camille Nickerson, New Orleans, pianist and composer; Dorothy Sims, Wichita, Kan., pianist and Carl Diton, baritone, Philadelphia. Wednesday: Madam Clara Hutchison, soprano, Chicago, Olive Coleman Thomas, Jackson, Miss.; Anderson Lacey, violinist, of Fort Worth, and Mildred Lacey, acompanist.

Three hundred members of the Rotary club of Fort Worth gave the following groups of musicians an ovation when they sang at the Texas hotel Friday at the noon meeting: Carl Diton, in charge; Blanche Smith Eckles, Effie Diton, Philadelphia; Mary Jones, New Orleans; John Eckles, Olive Coleman Thomas, Jackson, Miss.; Anna Jones Williams, Marshall, Tex.; Marguerite Sanford, Cleveland; W. F. Bledsoe, Fort Worth; Louia V. Jones, Cleveland; S. H. Fowler, representing the Texas association; Maude Roberts George, Chicago, soloist, and Camille Nickerson, New Orleans, accompanist. The group sang two spirtuals, one led by Mrs. Diton and the other by Mr. Eckles. Mrs. George sang "One Fine Day" from Madam Butterfly and "Are You Ready" by Hilbert Stewart of Chicago. Luncheon was served to the singers at the hotel and they left immediately for Dallas, Tex., where a picnic was given to the delegates of the convention followed by an artistic program.

The business sessions, conferences and addresses by prominent authorities of the other group will be covered in the next issue.

Officers Elected

J. Wesley Jones of Chicago was re-elected president of the National Association of Negro Musicians yesterday, Lillian Lemon of Indianapolis was made vice president, Camille Nickerson of New Orleans, recording secretary, and Olive Coleman Thomas, Jackson, Miss., financial secretary. The board of directors for the ensuing year are: Effie Diton, Philadelphia; Nanette Fowler, Fort Worth; Maude Roberts George, Chicago, and Martha Anderson Winn, Fort W

Musicians Hold Successful Meet

Independent

Washington, D. C. (CNS)—The eleventh annual convention of the National Association of Negro Musicians was one of the most successful meetings in the history of this organization which has for its purpose the advancement of music and musical appreciation among the Race.

9-12-29

The most cultured elements of both races were attracted by the splendid programs which included a chorus of 1,000 led by Madam Martha Anderson-Winn. Every number rendered by this aggregation was given an ovation.

Atlanta, Ga.

A $1,000 music scholarship was announced which will be known as the Rodman Wanamaker Award, given by Captain John Wanamaker of Philadelphia in honor of his father, who until his recent death was interested in the development of the musical ability of the Negro race. It will be presented through the National Music Association for compositions by Race composers.

J. Wesley Jones of Chicago is president of the association.

MUSICIANS END NATIONAL MEET AT FORT WORTH

By CARL DITON

(For The Associated Negro Press)

Fort Worth, Texas.—The eleventh annual convention of the National Association of Negro Musicians, has closed and the musical delegates have departed for various sections to assume their respective duties for the year.

Independent

Every convention for the past ten years has possessed strong features, but perhaps the most glorifying circumstances connected with the meeting for this year was the most abundant support of many of the more prominent white citizens of Ft. Worth. From the opening of the great Sunday afternoon mass meeting held at the Coliseum to the presentation of a selected group of delegates to the Rotary Club in the Texas Hotel, this was apparent.

9-14-29

The meeting occupied the customary six days. On Monday evening was the welcome program at which time representatives from various state and local organizations expressed warm sentiments of welcome, including the Fort Worth Conservatory of Music represented by Mrs. Frank Naugle, soprano, who is the first Caucasian soloist to contribute a musical number in the history of these annual meetings. The high spot of this function was reached when W. B. Fishburn, head of the local master dyers and cleaners firm, was introduced to the audience. Mr. Fishburn spoke very wittily and suggested a spiritual.

It was then that one experienced something of a distinct thrill when Florence Cole-Talbert, prominent soprano, surprised the audience during its spontaneous burst of song with the incidental solo parts.

On Tuesday afternoon the junior representation was held in a very interesting manner, while on Tuesday evening the first state program was held.

Houston, Texas

On Wednesday afternoon the city roped off its main business street in order that its citizenry might witness an interestingly prepared civic parade in which floats appeared, portraying Negro spirituals.

On Wednesday evening branches from different parts of the country gave a concert, and Thursday afternoon the annual new talent program was given, consisting of composers and soloists hitherto not introduced to the association.

Thursday evening's program consisted of offerings by Negro artists of national and international recognition: Florence Cole-Talbert, soprano; Louis Jones, violinist, and Jessie Covington, pianist.

Friday found the delegations in Dallas in the afternoon at a picnic and in the evening at virtually a duplication of the concert by the prominent soloists at Fort Worth the night before. The mornings throughout the week were devoted to business and to conferences at which Miss Alva Lockhead, supervisor of music in the public schools of Fort Worth, and Dr. Albert Venting, professor of hymnology, Southwestern Baptist Seminary, through the courtesy of Professor I. E. Reynolds, also of the same institution, spoke.

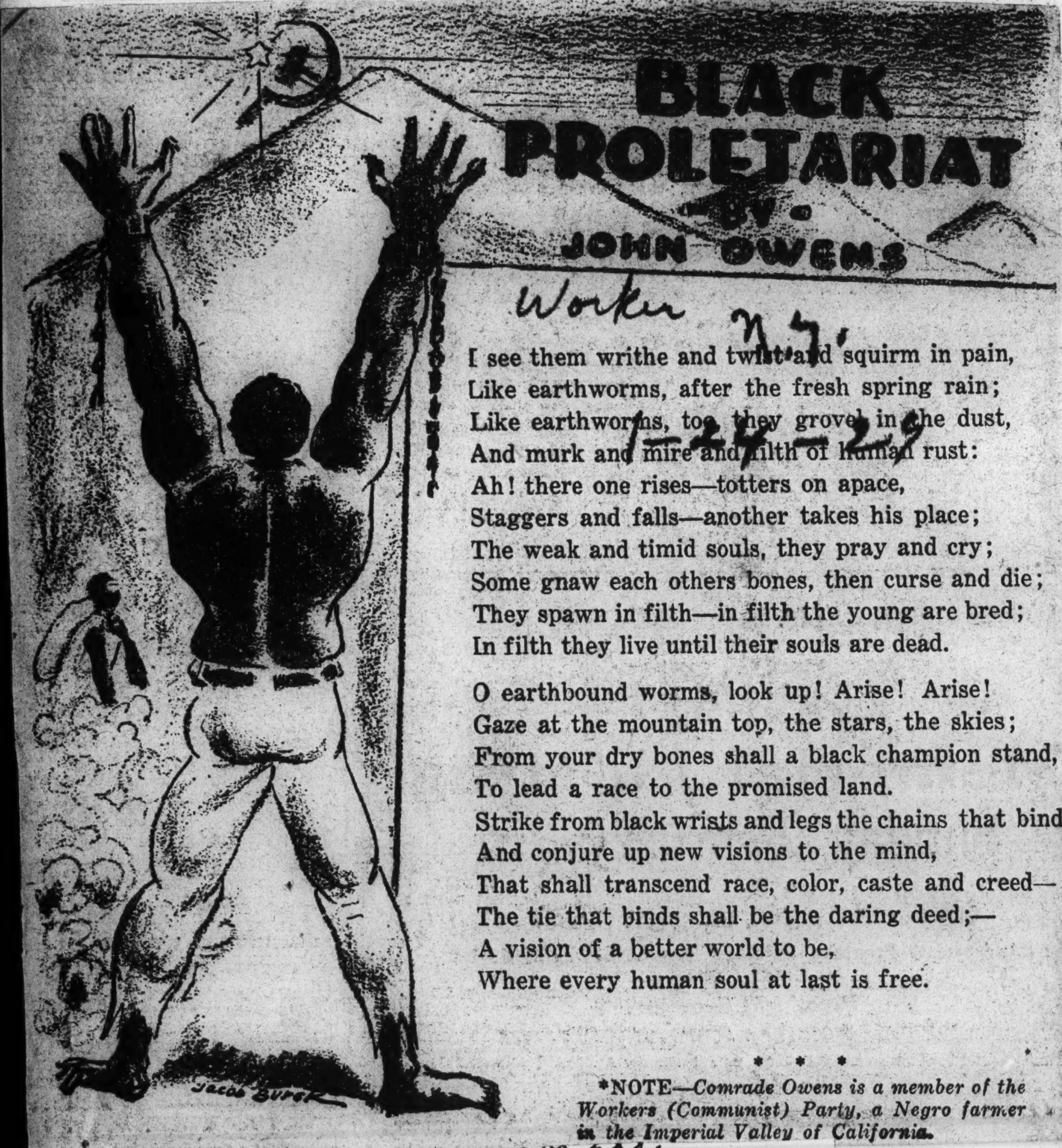
There were two painting exhibits held on successive afternoons and additional broadcasted evening programs and Sunday school affairs.

The attendance on the part of the delegation was good, although it was suggested that motor parties be organized in future years and concerts be given enroute to and from the convention as a means of not only stirring up more interest among musicians throughtout the country in the work of the National Negro Association but as well among communities in general.

The attendance at the free concerts was always a capacity one. But there was a perceptible falling off at the final paid concert, so much so that the national association may finally be driven to a policy of charging at all concerts.

The most important contribution of the convention was the discovery of the abundant gifts of Mrs. Manet Fowler, president of the Texas Association of Negro Musicians, who planned and directed the staging of the convention.

Poetry-1929



BLACK PROLETARIAT

-BY-

JOHN OWENS

Worker N.Y. 1-24-29

I see them writhe and twist and squirm in pain,
Like earthworms, after the fresh spring rain;
Like earthworms, too, they grovel in the dust,
And murk and mire and filth of human rust:
Ah! there one rises—totters on apace,
Staggers and falls—another takes his place;
The weak and timid souls, they pray and cry;
Some gnaw each others bones, then curse and die;
They spawn in filth—in filth the young are bred;
In filth they live until their souls are dead.

O earthbound worms, look up! Arise! Arise!
Gaze at the mountain top, the stars, the skies;
From your dry bones shall a black champion stand,
To lead a race to the promised land.
Strike from black wrists and legs the chains that bind,
And conjure up new visions to the mind,
That shall transcend race, color, caste and creed—
The tie that binds shall be the daring deed;—
A vision of a better world to be,
Where every human soul at last is free.

* * *

*NOTE—*Comrade Owens is a member of the Workers (Communist) Party, a Negro farmer in the Imperial Valley of California.*

Negro Music

BY FRANCES LEWIS

Flash 3/30/29 Los Angeles, Cal.

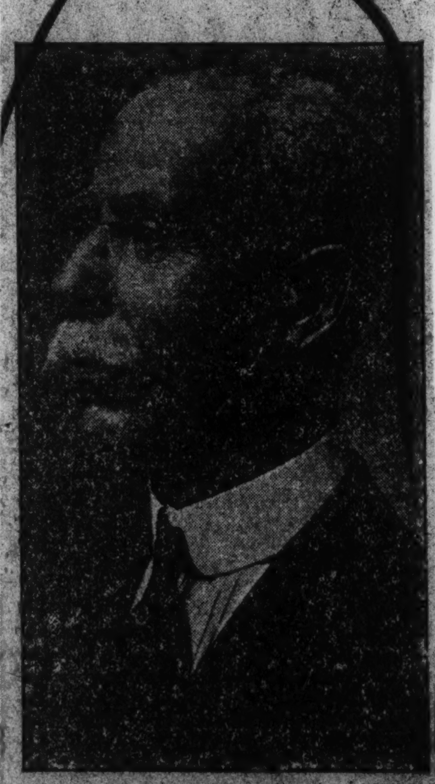
An
Ancient Southern moon
Lulls to the sway of the waters
Of a mighty river.
A tear-stained moon
With moving shadows on its face;
Shadows of a race in bondage—
Silhouettes of a driven, seething mass
With souls!
God's black children in bondage
A race carefree by nature
That once were
Chained by ignorance!
Dominated by superstition!

Vol 1 No. 11

The low-hanging moon has heard
On the evening breeze
The strains of a wild free music
A syncopated lilt
That made an ebony people dance with moon-madness.
Then slow, sweet, blue strains, with a magnetism
That made laughter of frozen tears!
O moon!
That was their souls
Bursting from tortured black bodies!
Their souls were
Free . . . .!

And now
An undecided race
Of black, red-brown, chocolate, and cream
But with syncopation still scorching their veins.
White moon—
You cannot show the white shadows
That mingle with the black;
That absorb
The music
With the spncopated echo
Of tom-toms!!
The white man
Breathes it in
Classicalizes it!
Civilizes it!
But still it echoes the wild
Moon-Mad dance of the Congo!
And the white man likes it
Because
It is
Free . . . . .!

Publishes Delightful Volume Of Poems



PROF. DUNGEE'S

VOLUMES OF RHYMES HIGHLY PRAISED

Local Poet Has Published Delightful Book Of Original Poems

Journal Guide 4/13/29 Norfolk, Va.

Prof. J. Riley Dungee, long a most delightful entertainer with original poems and rhymes, and for years a member of the local school system, has published a handsomely bound volume of his choice poems which he has given the title "Random Rhymes." The volume contains 94 selections, covering the wide range of formal and dialect, serious and humorous, racial, religious, patriotic and sentimental. Those who are somewhat familiar with the verses of Prof. Dungee know that he has a very pleasing and tantalizing play on words which never fails to entertain. In his "Random Rhymes" this genius of his is displayed abundantly.

The dialect used in a number of the rhymes is rich and wholly native. Even the dedicatory announcement is unique. It reads:

"To those this volume may inspire
To aim their aspirations higher,
And all who may appreciate it,
I courteously dedicate it."

Dr. Gandy Writes Introduction

The introduction to the volume is written by Dr. John M. Gandy, president of Virginia State College, who comments:

"Those who are conscious of what it means for a member of the race to make a contribution to literary art can best appreciate the high points of excellence which the author of "Random Rhymes" has attained. The fact that all the poems he has written are for the most part graceful, sympathetic, musical and imaginative, places his contribution above the average poems which one reads in the newspaper or lacking on one or more of theshecmfw magazine, since they are generally lacking in one or more of these essential elements.

"The dialect pieces are as they should be, local and racy, but they have an original and natural color which makes them superior in every respect to the artificial jinglings of the would-be imitators. Further more this original and natural portrayal of the race is coupled with a practical setting which reveals the author's penetrating insight into the characteristics and customs of that element of the race which he represents. Take, for example, the closing lines of Ragged Sam:

"'I nevah seen a thing mo s'prisin'.
How he have ris and still arisin'.
Yestiddy he was Ragged Sam,
Onknown ouside o' Beavah Dam,
Today, folks fohty mile aroun'
Teches dey hat to Mistah Brown.'

"The author was not ashamed to point the homely and everyday aspects of the humbler elements of the race because of his poetic gift he has adorned the commonplace.

"His religious and poetic numbers strike a still deeper note of love and duty. We can hardly fail to feel that among them he has written several superior and profound poems—profound not in the sense of preaching a sermon but by blending art with ethics In this respect the author has adhered to the true function of the poet—to stir, to vivify, to inspire, to energize and to delight. Take for an example this stanza from his Anniversary Hymn:

"'Praise Him who all our needs doth know,
Praise Him who doth compassion show,
Let His boundless love proclaim,
And magnify His holy name.'

"And take for instance the opening lines from Mother America:

"'America, O mother blest,
Imperial matron of the West.
Thy children of the Darker hue
Give unto thee allegiance due.'

"In this wonderful poem and many others like it the author becomes a teacher. He points out the sane and sound attitude which his race should assume and in like manner he asserts for them the full right of citizenship.

"In closing mention must be made of a number of short lyrics which the author has written. The sentiment in each one is noble since it deals with some essential attribute, or philosophy of life. The contribution as a whole is a fine effort, a fine accomplishment and should give the author high ranking as a contributor to our literature."

—JOHN M. GANDY

The volume came from the presses of the Guide Publishing Company, Norfolk. It is cloth bound and contains 100 pages. Copies may be obtained from the author, Prof. J. Riley Dungee, 910 Wood street, Norfolk, Va.

BLADE
TOLEDO, O.
AUG 30 19[illegible]

THE NEGRO SPIRIT

ONE reads in "Opportunity," a magazine of Negro life, this verse by Alpheus Butler:

"If, as it seems, the flower of the dusk
Will fade into the merest little husk
And all her summer bloom will come to naught
Along the lane of time; and if I ought
To fashion verse with sad philosophy
Anent an ultimate end, I fail to see
Just why this flower, dark and wise and odd
May not enrich the dwelling place of God."

There are even so-called scientists who cling with pride to the idea of Nordic supremacy in intellect. But some of the work of colored writers indicates that no single race has sequestered and preserved all the brains and all the imagination.

FIND DUNBAR POEM

The following poem by Paul Laurence Dunbar was found by Dr. Anson Phelps Stokes, Trustee of Tuskegee Institute, among the effects of his aunt, the late Miss Olivia Egleston Phelps Stokes, who together with her sister, contributed liberally to the erection of Dorothy Hall, and other buildings of the Institute. The poem was read at the dedication of Dorothy Hall, April 23, 1901. The original manuscript is to be framed and placed in Dorothy Hall.

Messenger
3/23/29
Tuskegee Inst.
Ala.

DEDICATORY POEM

Not to the midnight of the gloomy past
Do we revert today. We look upon
The golden present and the future vast
Whose vistas show us visions of the dawn.

Nor shall the sorrows of departed years
The sweetness of our tranquil souls annoy.
The sunshine of our hope dispels the tears
And clears our eyes to see this later joy.

Not ever in the years that God hath given
Have we gone friendless down the thorny way.
Always the clouds [illegible] black were riven
By flashes from His own Eternal Day.

The women of a race should be its pride;
We glory in the strength our mothers had.
We glory that this strength was not denied—
To labor bravely, nobly and be glad.

God give to these within this temple here
Clear vision of the dignity of toil.
That virtue in them may her blossoms rear
Unspotted, fragrant from the lowly soil.

God bless the givers for their noble deed,
Shine on them with the mercy of thy face,
Who come with open hearts to help and speed,
The striving women of a struggling race.

—*Paul Laurence Dunbar.*

RACE GIRL FOCH POET ON BOSTON COMMON

MRS. ALICE MILES LOVE WAS AUTHOR OF POEM READ AT GREAT EXERCISES ON BOSTON COMMON

Guardian
Boston
Mass.
3-29-29

Though Ex-Mayor Curley's eulogy of Marshal Foch was the highlight in the memorial exercises for the Generalissimo of the Allied Armies Monday, held in the Parkman Bandstand on the Common, a feature unscheduled on the program impressed the crowd of almost 2000. This was the reading by State Adjt. H. V. O'Day, V. F. W., of a poem by Mrs. Alice Miles Love of 35 St. Germaine St., written the day after the Marshal's death, entitled "Allons," the Marshal's last word.

The poem of Mrs. Love, formerly famous as a solo dancer, now an employee in the Jordan Marsh Department Store, is as follows:—

"ALLONS" (LET'S GO)

True, tried, trusted to the end.
Strong, stretching, strides forward send,
Sword raised, summons sounded
All along the lines.
"Let's Go!"

The sound of feet,
The rumbling wheel.
A fear without,
A hope within.
Down the road passed hearts of steel
They heard but one command,
"Let's Go!"

Far up the front those men well knew where'er you were.
'Tho the skies had lost their blue
And the stars had not sent out their light,

You had a heart that listened to your God,
Rebelled all wrong
And so you ventured on.
Behind your scepture with His mighty power,
He heard you in your every hour say,
"Let's Go!"

If I could be where poppies grow
To hear the birds,
To see the fields you knew,
If I could only understand
An echo low would say,
"Let's Go!"

I wish that I could hold a place of view
And there behold the man all Nations knew.
A leader noble, grand and true
Who helped make history, France, for you;
He saw your face with vict'ry glow
When mightily, he said,
"Let's Go!"

Our Nation bends its head in grief of thee,
But something mighty seems to lift it up
While out of clouds that used to be,
Rings back, "With progress fill your cup."
"Let's Go!"

Rest, rest, O, tired one,
Your work is truly done,
Eternal martyr of great fame
For evermore, on lives your name,

The words you spoke were in the right
On they trudged, row on row
Murmuring, "Boys, come on.
Let's Go!"

Peace unto you is our cry,
And back there comes but one reply,
"Let's Go!"

Poetry - 1929

DISAPPOINTED IN LOVE - THEME OF CULLEN POEMS

30 of 47 Poems in New Book Attest Separation

Afro-American

Thirty of forty-seven poems in Countee Cullen's new book of poetry, "The Black Christ and Other Poems," deal with disappointment in love.

1-19-29

Friends of the poet and his wife, Yolande DuBois-Cullen, think they see laid bare in his newest book, the poet's distress which accompanied the reported estrangement of the couple and the talk about a divorce which is to come.

Mr. Cullen is still studying on a fellowship that keeps him in Paris and London.

Baltimore

Mrs. Cullen is a teacher in a Baltimore Junior high school, having returned here from Paris last September. They were married at Easter in 1928.

Md.

The book is dedicated to three friends: Edward, Roberta and Harold. Illustrations are by Charles Cullen.

The poems run the gamut of bitterness, despair, thoughts of suicide, reconciliation to his fate and determination to write no more of "her."

Despair

The poet breathes his bitterness in the following fragment:

THEREFORE, ADIEU

Now you are gone, and with your unreturning goes
All I had thought in spite of you would stay;
Now draws forever to its unawakening close
The beauty of the bright bandanna'd day.

THE SIMPLE TRUTH

I shall know nights of tossing in my sleep
Fondling a hollow where a head should lie;
But you a calm review, no tears to weep,
No wounds to dress, no futile breaths to sigh.
Ever this was the way of wind with flame:
To harry it, then leave swift as it came.

A SONG NO GENTLEMAN WOULD SING TO ANY LADY

Before I knew love well I sang
Many a polished pain and pang
With proper bardic zeal;
But now I know hearts do not break
So easily, and though a snake
Has made them, wounds may heal.

MOOD

(Suicide)

I think an impulse stronger than my mind
May some day grasp a knife, unloose a vial,
Or with a little leaden ball unbind
The cords that tie me to the rank and file.

THE WIND AND THE WEATHER

A year ago no metaphor
Was rich enough to trace
A single figure boasting more
Allurement than her face.

One spring from then, small change we find
In him; she still is fair.
But in the other's heart or mind
Neither glows anywhere.

AT A PARTING

Let us not turn for this aside to die,
Crying a lover may not be a friend.
Our grief is vast enough without that lie.
All stories may not boast a happy end.

Reconciled to Fate

Two poems of Cullen's entitled "Nothing Endures," and "Song in Spite of Myself," tell of his reconciliation with his fate. He sings:

NOTHING ENDURES

Nothing endures,
Not even love,
Though the warm heart purrs
Of the length thereof.

SONG IN SPITE OF MYSELF

Never love with all your heart,
It only ends in aching;
And bit by bit to the smallest part
That organ will be breaking.

Give but a grain of the heart's rich seed,
Confine some under cover,
And when love goes, bid him God-speed.
And find another lover.

Three other poems tell how the poet finally came to conclude the separation is final. In "Dictum," he says:

FROM "DICTUM"

Yea, I have put thee from me utterly,
And they who plead thy cause do plead in vain;
Window and door are bolted, never key
From any ore shall cozen them again.

THERE MUST BE WORDS

This wound will be effaced as others have.
This scar recede into oblivion,
Leaving the skin immaculate and suave,
With none to guess the thing they gaze upon.
After a decent show of mourning I,
As once I ever was, shall be as free
To look on love with calm unfaltering eye,
And marvel that such fools as lovers be.

VALEDICTORY

Rare was the poem we began
(We called it that!) to live,
And for a while the measures ran
With all the heart could give.
But, oh, the golden vein was thin,
Early the dark cock crew;
The heart cried out (love's muezzin'):
I write no more of you.

The Black Christ

The sustained poem of the book, "The Black Christ," tells the story of a southern lynching. A disbeliever is converted when he sees his brother killed by a mob, returns to the house after death, triumphantly living.

The poem is a rich and moving religious experience mystically colorful and rich in emotions.

"THE BLACK CHRIST AND OTHER POEMS," by Countee Cullen. Harper and Brothers, N.Y. Price $2.

New Poets

"The Light of Day," an anthology of 202 unpublished poems by 129 contemporaries. Edited by Henry Harrison. Illustrated by John Funk. Henry Harrison, publisher, 19 Stuyvesant St., New York.

Defender
Chicago, Ill.
7-20-29

By ALPHEUS BUTLER

Here is an exquisite collection of carefully chosen poems of high quality enough to satisfy the most exacting technician, and possessing enough human appeal to hold the interest of the reader who merely wants diverting, harmonious lines with which to pleasurably while away vacation moments of the hours of a long, quiet evening.

It seems to me that this book could be most fully enjoyed beneath a large shade tree, along the bank of some secluded, quiet stream in midsummer, when only the purling accents of the clear water and the occasional lazy chirps of birds disturb the tranquil and the calm. Certainly Jeannette Chappelle's poem appeals to the mood of midsummer:

No breath of air disturbs the tranquil sky;
No cow bell tinkles on the distant slope;
Only the drowsy insects wake;
Only the whispering poplars speak.

The range of emotions and moods embraced in this volume is startling. There are lyrics, sonnets, pastorals, etchings in free verse, couplets, quatrains, tercets, on all of the most desirable and worthwhile themes for poetry. Take for example these lines from George Elliston's poem:

She never let the weather, wind,
Or changing years intrude;
She lived within her thoughts and dreams:
Her own especial mood.

Within her own especial world
Serene she walked alone;
The hours her servants, life her tool,
The things she loved her own.

In this poem a pretty picture is painted of the artistic temperament and of the one who is able to create a finer world within and live there to the exclusion of the outer world of sometimes unpleasant reality.

There are two poems which will be of especial interest to brown readers. The first is entitled "Dark Poet" and is written by Verne Bright.

Here is a man of strange estate,
Shut outside the iron gate.
Austere and dark, he may not be
Companion of festivity.
Armoured with the brass of suns
He's prodded all oblivions,
Circumscribed three terrors: doom,
Heaven and hell in a narrow room.

The second is called "The Black Terror" and is written by Florence Dazey Reed.

Aeons ago, or was it only yesterday,
My people clanked in heavy chains
And bent with sweating bodies
Beneath a monstrous load
Too heavy for any save the sons of Ham.
But not in vain have we waited;
Each succeeding generation
Torn by a new terror of hope and despair,
While the wombs of our women opened wide
And spilled forth the black hostage
To a white man's greed.
And big, black bursting breasts gave suckle:
Mothers! Black mothers everywhere.
Scorned and jested at.
While proud white sisters wrapped rich robes
Of luxury about them, and cuddled close
A yapping dog, or led a monkey on a chain.

The same God yesterday, today and forever,
Who considers the lilies of the field,
And the sparrows, and the hairs of your head,
Whose avenging angel branded Cain
And passed the door-posts smeared with blood.
"Vengeance is mine. I will repay," saith the Lord.

The theme of the first poem reminds me strangely of Claude McKay's sonnet "White Houses." There is the same picture of the turbulent-souled dark poet who sings his strange songs outside the walls of those who possess landed estates, great fortunes and the blessings of wealth, prestige and position. Such a man seems to me to be worthy of admiration. An individual who has seen the depths as well as the heights, sorrow as well as joy, always retains the power to stir the deeper chord of sympathy and the sense of brotherhood among the millions who have preceded him along a similar road.

An unusual point of view, yet a very real one, is expressed in Betty Sale's poem "Complex" wherein she pays tribute to the dark skin that nourished her and the brown breast from which her infant lips drank milk. Her admiration for the Colored waiter is sincere and passionate and she can only restrain her desire to possess him by repeating to herself: "Woman, for God's sake, think! You're white! You're white!"

Henry Harrison, the editor of the volume, exhibits a delicate and exquisite touch in "Information Wanted." Mr. Harrison feels the need again for a charming girl whom he once knew—probably a sweetheart of his youth—and plaintively asks for information as to her whereabouts:

Does anyone here
Know Marillyn May?
She's twenty years old.
Her hair is so black,
Her blue eyes so gay,
She'll never come back.

If anyone here
Sees Marillyn May,
Please tell her I said
I need her today!

Certainly this is an anthology to be treasured, to be referred to again and again.

In introducing his volume, Mr. Harrison says:

"There can never be too many anthologies, for there can never be too much effort on the part of men to concentrate in a handy form one of the most precious essences on the globe—poetry. Poetry lives as the record of all spiritual yearning and attainment; its symbols are a constant source of comfort and pleasure to all who are aware in any degree of its magic."

That is true. Poetry, furthermore, if it is to be of any value whatever must have the attributes of permanency and universality of appeal. It will be found to have these qualities if the writer of the poems has an authentic insight into life, nature and human nature, and if his content is supplemented by attention to form and precision of technique.

To any lover of the really worthwhile in poetry we recommend this book. While a given reader might not like every poem in the volume we venture to predict that the lover of poetry will find a great deal of difficulty in discovering any unworthy lines.

The illustrations and end drawings by John Funk lend a charming atmospheric touch and show the surprising and appealing effects to be gained by a semimodernistic manner. We hope Mr. Harrison will continue to give us more books such as this one.

POST-STANDARD
SYRACUSE, N. Y.

DEC 15 1929

NEGRO WRITER COMES TO CITY

Letter from White House Acknowledges Poem

Leo M. Dorsey, 1209 East Fayette street, Negro poet and dramatic entertainer, has dedicated his poem "Glorifying Mother," to Mrs. Herbert Hoover, and has received a letter of appreciation thru her secretary. Mr. Dorsey has received other communications from Thomas A. Edison, Julius Rosenwald of Sears, Roebuck and Company, and Congressman Oscar De Priest.

Mr. Dorsey was born in St. Catherine, Ont., on January 8, 1899, and made his first appearance as a poet and dramatic entertainer at the age of 9. He enlisted in the Canadian army at the age of 17 and served three years overseas as sergeant. After the world war he gave dramatic recitals in England and France for 10 months.

On his return to Canada he emigrated to the United States and made his home in Lockport. There he met Judge Irving T. Roberts, a teacher of dramatic expression, who, Mr. Dorsey says, gave him "a start" in this country. He came to Syracuse four months ago.

"I have spent much time," he says, "reading of the accomplishments of great men and have dedicated many

to those whose live
source of inspiration t
turally, I find my great
portraying the character
ny own people."

orsey was hailed as Canada'
genius of the pen in St. Cath
e, his native city, about a yea
go.

Mr. Dorsey has appeared in many
laces since he began his career a
oet and dramatic entertainer. H
as broadcast from several radio sta-
ons, including WSYR of Syracus
nd WMAK of Buffalo.

He has entertained at meetings o
ne Kiwanis and Exchange clubs of
yracuse and in Grace Episcopal, Ply-
outh Congregational, First Metho-
ist Episcopal, First Baptist and Dela-
are Baptist churches since coming to
is city.

His outstanding characteristic as a
oet is his presentation of the truth
things. Mr. Dorsey has found from
perience, he says, that Negroes are
ot from Africa, but rather "from
issouri," for they all "have to be
hown." He has written more than
00 poems and 60 songs since he en-
ered the literary field.

Art-1929

Christian Science Monitor
BOSTON, MASS.

JAN 10 1929

Art and Racial Understanding

ART recognizes no racial distinctions. It is true, too, that all races have embedded in their mental and cultural makeup an appreciation of the true and the beautiful. The capacity for appreciating art is, of course, more fully developed within certain individuals and social groups of the various races, but there is no race but has its students of the æsthetic and the artistic. The language of art portrays, to the careful student, national and racial characteristics that are hidden from the view of the casual observer. The interest shown by the general public of one country in the art work of the peoples and races of other countries is also an indication of the unifying influences exercised upon the thought of the world by the prevalence of an artistic temperament that cuts across national and racial lines.

One of the exhibits of fine arts that is attracting a great deal of attention is that of the work of Negro men and women, an exhibit sponsored at two-year intervals by the William E. Harmon Foundation. The first of these exhibits was held in 1927. The second is now being held at the International House, New York City. The selections of work shown in these exhibits are made only from those who have entered the Fine Arts Division of the Harmon Awards. Persons of African descent from all parts of the United States are eligible to submit their work, or have it submitted for them. The field includes painting, drawing, engraving, modeling, sculpture, architecture, or any of the fine arts.

This occasional exhibit of the art work of Negro men and women aims to arouse a wider interest of the public in the contribution of Negro artists to American culture; to stimulate Negroes to strive for achievement in the fine arts according to the highest standards, and to encourage the public in the purchase of productions of Negro artists, thus helping to put them on a better economic foundation.

AINTING OF SPIRITUAL TAKES N. Y. PRIZE

"Swing Low Sweet Chariot" Judged Best Of 90 Works Of Art

D. C. ARTIST SHOWS

Paintings To Be Sent To Other Cities For Exhibit

NEW YORK. — A painting of the spiritual "Swing Low Sweet Chariot" by Malvin Gray Johnson, 32, of 202 W. 140th street, won the special prize of $250 in the Exhibit of the work of Negro artists which is being held under the auspices of the Harmon Foundation in cooperation with the Commission on Race Relations of the Federal Council of Churches.

The Exhibit opened January 3 at International House, 500 Riverside Drive, and will continue through January 15, from 11 a. m. to 9:30 p. m. daily.

Mr. Johnson's picture, which hangs on an end wall opposite the paintings of Archibald J. Motley, Jr., the Chicago artist and son of a dining car chef who received the Harmon Award in Fine Arts of $400 and a gold medal, goes back to slave days for its subject.

Slave Days—Palate Knife

"I have tried to show the escape of emotions which the plantation slaves felt after being held down all day by the grind of labor and the consciousness of being bound out," said Mr. Johnson. "Set free from the [illegible] by the [illegible] day and the darkness, they have gone from their cabin to the river's edge and are calling upon their God for the freedom for which they long." The picture was painted with a palate knife.

Afro-American
Jan 19
Baltimore
Md.

Mr. Johnson recently completed his study at the National Academy of Design and hopes to be able to carry on his work in art. He has another [illegible] "Over Harlem Rooftops" in the Exhibit. Three of his paintings, "Deep River", "Portrait of Wilson Lamb," and "Study of a Negro" were shown at an Exhibit under the same auspices last year.

Honorable Mention

The jury was unanimous in its decision for the prize and stated that they wished to give honorable mention for the "Head of a Tortured Negro," a piece of sculpture by Richmond Barthe of Chicago; "Portrait of Judge 'X'" by John Wesley Hardwick of Indianapolis, Ind., "Character Study" and "An Artist's Niece" by D. Norman Tillman of Youngstown, Ohio. They commented also upon the general high quality of all the work which was being shown and regretted that some additional prizes were not available.

Jury

Members of the jury awarding the prize were Wayman Adams, portrait painter; Charles A. Curran, painter secretary of the National Academy of Design; and Karl Illava, sculptor. All are from New York.

1926 Harmon Winners

Some of the work which has called forth particular attention is that of the two artists who received Harmon Awards in 1926 and are now studying in Europe. Palmer C. Hayden, former Greenwich Village housecleaner, has two marine scenes, "The Schooners" and 'St. Servan'; and Hale Woodruff, Indianapolis, Ind. Y. M. C. A. secretary, has three pictures done with a modern influence—"Normandy Landscape," "Medieval Chartres" and "Along the Eure at Chartres",

Howard Instructor

James A. Porter, 23, who is an instructor at Howard University in Washington, D. C., has received considerable comment with his charcoal drawing of "Mr. Cyril Bow", his portrait of "Professor James V. Herring", and the drawing of his sister.

Campbell

A charcoal called the "Levee Luncheon" by E. S. Campbell has also attracted attention. Mr. Campbell, who is a commercial artist in St. Louis has, by the use of very few lines, drawn a group of Negroes at the noon hour on the Levee, combining the serious business of eating with fun making.

The prize winner of the Exhibit of last year, "Sammy", the terra cotta head of a Negro waif, done by Sargent Johnson, a Berkeley, California picture framer, is also being shown this year, having been loaned by the purchaser Mrs. E. R. Alexander of New York.

Travelling Exhibit

Because of the interest aroused in other cities following the Exhibit of last year, arrangements have been begun for a Traveling Exhibit to go to several cities among them, Youngstown, Ohio, Indianapolis, Ind., Washington D. C., and Chicago, Ill., in the hope of acquainting others with the work of the Negro in art.

Portrait of a negro woman, "Anna Washington Derry," at left, for which Laura Wheeler Waring got gold medal award last year. Above—A landscape called "Tranquillity," by Mary Lee Tate, among the work of negro artists being exhibited at International House.

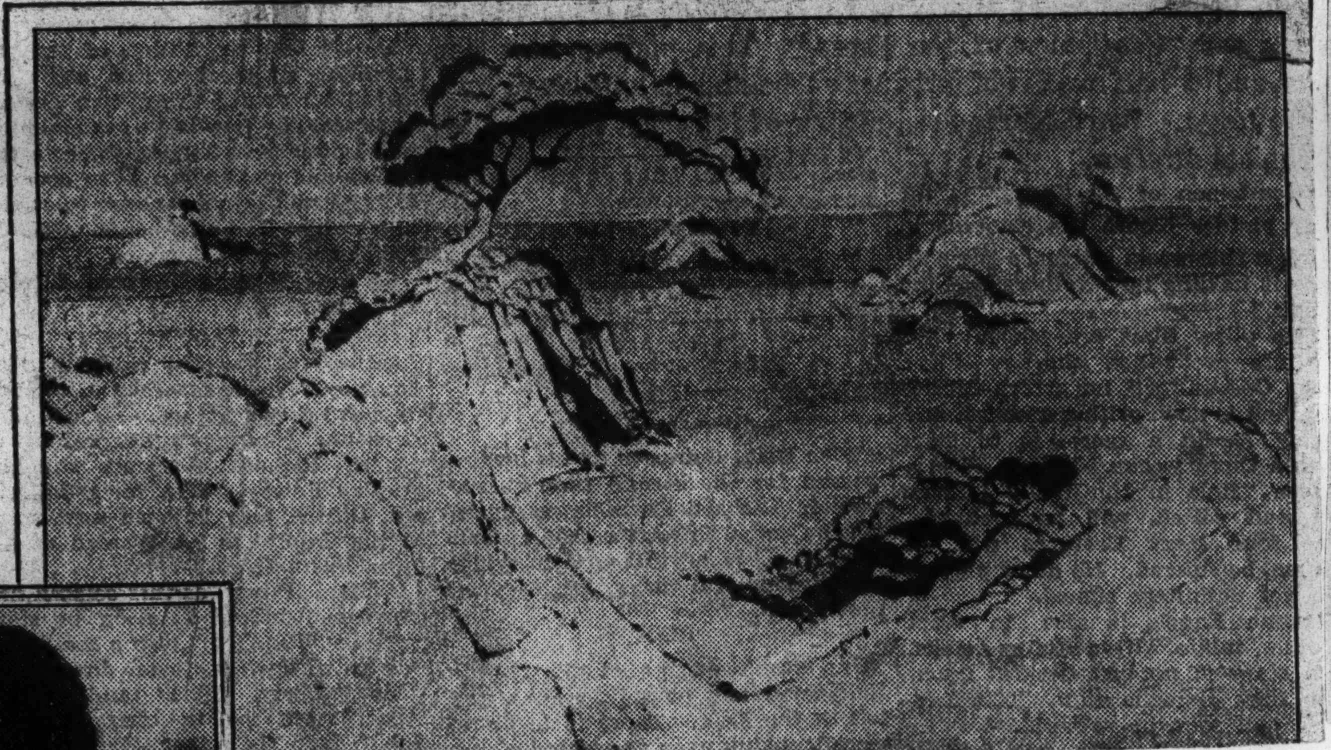
Bust of Kelly Miller, dean of Howard University in Washington, brought Harmon award to Mrs. May Howard Jackson.

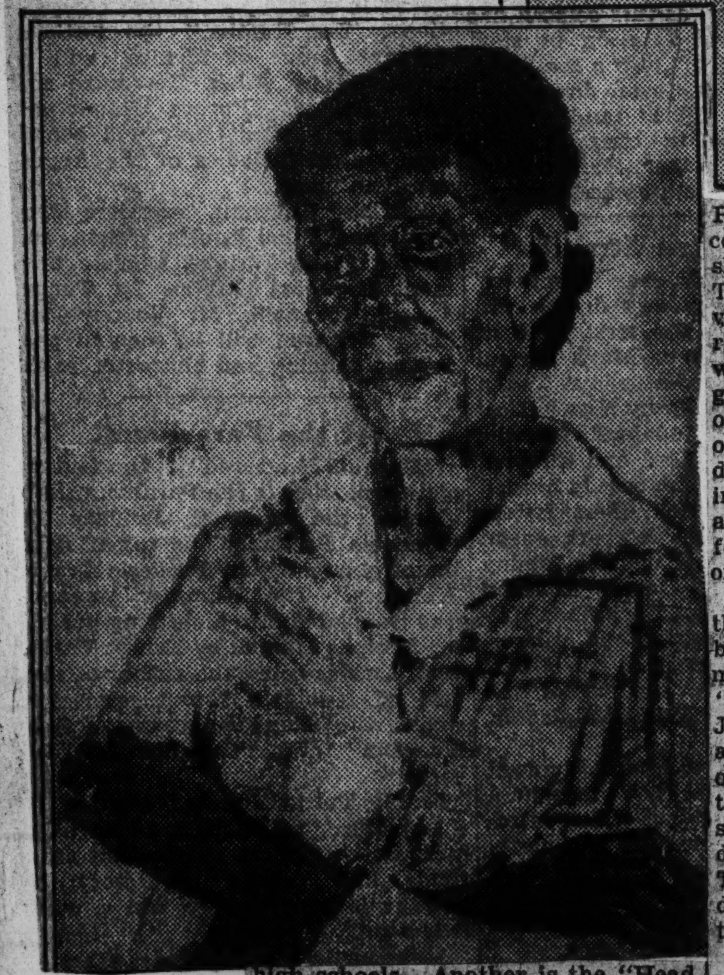
N.Y. SUN

JAN 18 1929

Five Women Represented in Current Exhibition of Negro Art One Wins Harmon Foundation Award for Portrait Bust

THE exhibit of negro art which is now being held at International House, 500 Riverside Drive, includes the work of five women. This exhibit is sponsored by the Harmon Foundation, which gives two awards each year to negroes who have done the best work in the field of art. One of the Harmon awards for this year went to a woman, Mrs. May Howard Jackson, for her work in sculpture.





The one piece of work which the judges chose as Mrs. Jackson's best is the head of Kelly Miller, Dean of Howard University in Washington. There are several other works of Mrs. Jackson's in the exhibit. One is the head of her husband, a teacher of mathematics in the Washington high schools. Another is the "Head of a Negro Child," which has been on exhibit before in the Corcoran Art Gallery. Mrs. Jackson's work as a sculptor has been recognized for some time. She studied art in Philadelphia, where she was the first colored woman to receive the scholarship to the Academy of Fine Arts. This enabled her to study under the very best teachers. Since her marriage she has combined her housewifely duties with more study and a great deal of individual work in her own studio. When she did the bust of Paul Dunbar, negro poet, the children of the Dunbar School in Washington collected enough money among themselves to buy the bust for their school. She has done busts of a number of other leading negroes.

The other women represented in the exhibit have not received awards, but their work is deserving of comment. Mary Lee Tate's two pictures, "Tranquillity" and "A Glow," are Japanese in feeling. Miss Tate is an art teacher in the public schools of Cincinnati. She graduated from the University of Cincinnati and since then has continued to study under the best teachers in her city. The type of work which she has done for this exhibit is a new venture for her.

Jessie May Housely is perhaps the most picturesque woman whose work is represented in the exhibit. She is only twenty-two years old. She was born and brought up in St. Louis. In high school she showed promise as an art student, but she had very little opportunity for advanced training. She absorbed all that the high school had to offer her in art courses and then she went on to a teacher's training school, where she continued to take art. Now she has gone into commercial art work. She does very successful sketching for department stores. Two of her pictures were accepted by the exhibit. One is a pencil sketch of a small boy. It is done in a few strokes but the effect which the picture produces suggests its name, "Mischievous." Her second picture is a crayon drawing of an elderly colored gentleman. It is called "Meditation." As a character study it is excellent.

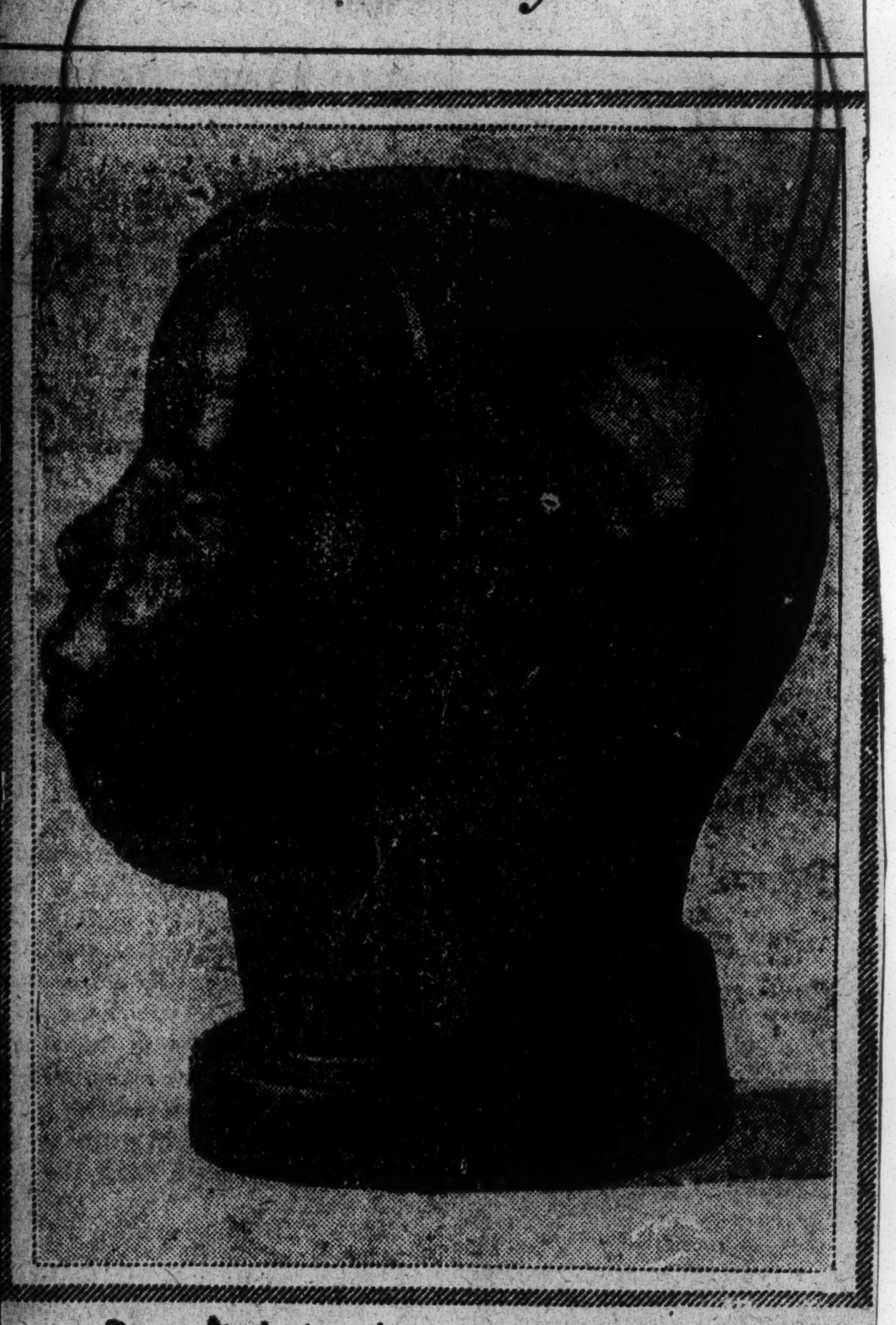
Two very interesting pictures in the exhibit are those of Maude Irwin Owens. Mrs. Owens has used striking colors and has produced two works which would probably be considered typical of negro art to any one who had not seen the rest of the exhibit. One is a still life of brightly colored objects in front of a flaming red curtain. The other is a 'Girl with a Russian Doll." The little dark girl with her two kinky braids, the white faced Russian doll which she is holding and the vividness of both their costumes makes a very interesting study.

Standing at the entrance to the exhibit are two very striking paintings on textile. The judges, it seems, struggled considerably over these paintings. Both paintings showed a lack of training on the part of the artist and yet they had in them some very admirable qualities. Because they seemed representative of a certain type of negro art, the judges finally let them stay. Mrs. Ruth Gray, a native of the British West Indies and a resident of Harlem, is the artist. These two pictures are a queer combination of painting and pasting. The background is black satin, and the pictures are done in paint, and felt which is pasted on to the satin. One is called "Arabian Travelers" and shows a donkey and several Arabs. The other is called "Flamingoes." Two bright red birds and some foliage are combined to make a graceful design. Mrs. Gray, in her everyday life, uses her talent to make salable articles, such as scarfs and runners.

The Harmon Foundation has made the awards to negro artists for several years, and has held exhibits in connection with the awards. The gold medal award this year went to Archibald Motley for his "Octoroon Girl." Mr. Motley, who is the son of a dining car chef, has become a recognized artist both here and in Chicago. Last year the gold medal award was given to a woman, Laura Wheeler Waring. Her portrait was of a negro woman, called "Anna Washington Derry."

Art - 1928

"Sammy"



Amsterdam News 1-18-28

—Courtesy of New York World.

Sargent P. Johnson's work of art—black porcelain head—which won for him a $250 Harmon Foundation award. It was sold last week for $250.

Sculptor Wins $250.00 Prize

Sargent Johnson Awarded First Money

FOR TERRA COTTA HEAD

Out of Exhibits Numbering Eighty-Seven

[illegible] are in [illegible] Negro [illegible] mously [illegible] of $250 in [illegible] nation-wide [illegible] of the fine arts productions of Negroes. The exhibit is being held under the sponsorship of the Harmon Foundation in cooperation with the Commission on the Church and Race Relations of the Federal Council of Churches at International House, 500, Riverside Drive, New York, N. Y.

Tribune 1-19-28

The artist to receive the prize, which is being given by a well-known patron of the arts, is Sargent Johnson a picture framer of 2777 Park Park Street, Berkeley, California.

Savannah Ga.

The judges were Edwin H. Blashfield, mural painter and president of the National Academy of Design; Wayman Adams, portrait painter; Arthur Lee, sculptor and Carl Illava, sculptor.

"We unanimously give to Sargent Johnson the prize for the best work exhibited, it being the terra cotta head of a boy, called by the artist, 'Sammy'," they said in their decision.

Honorable mention were given to Albert A. Smith of New York for his drawing "Place de la Monnaie, Pau, France," O. Richard Reid of New York for his portrait of Charles S. Johnson, and M. Gray Johnson of New York for his oil portrait of Wilson Lamb. Honorable mention was made "only to those to whom we would gladly have given money prizes", says the judges' decision, "had such prizes been available."

The prize winning head, "Sammy," was purchased for $250.00 by Mrs. Lillian A. Alexander, wife of Dr. Ernest K. Alexander of New York City.

Eighty-seven art objects including oil paintings, etchings, drawings, sculpture and various kinds of handwork are being presented to by Negroes from all parts of the country in the exhibition at International House. Altheught it is an outgrowth of the Award in Fine Arts of the Harmon Foundation (which is one of a series of seven awards for Negro creative work), the showing includes the work of many who were not entered for this year's award. Confirming to the usual custom the decision of the judges as to the winner of the prize at the exhibition was made without taking into consideration the productions of those which had already received Harmon Awards in Fine Arts. These are given for distinguished achievement in the Fine Arts rather than as competitive prizes.

The success of the Exhibit has been such that the sponsors have decided to hold it again next year. It has attracted considerable attention in both white and colored circles and because of the continued large attendance it has been extended through the evening of Tuesday, January 17. It is open to the public from 11 a. m. to 5 p. m., and from 7:30 to 9:30 p. m. The sponsors hope the exhibit to accomplish three things: to create a wider interest in the work of the Negro artist as a contribution to American culture; to stimulate him to aim for the higest standards of achievement, and to encourage the general public in the purchase of his work with the eventual purpose in view of helping the American Negro to a sounder and more satisfactory economic position in art.

Sargent Johnson is exhibiting, besides the prize winning head, the green porcelain bust of a child, and a terra cotta statuette with gothic tendencies of a meditative maiden which he calls 'Pray". Photographs of several of his other works are also being shown. One of these, a Chinese baby done in green porcelain and called "Pearl," received the gold medal for sculpture at an exhibition a short time ago at to San Francisco, Calif., Art Association's exhibition.

Times

INDIANAPOLIS

INDIANA

FEB 9 1928

SLACK WILL PRESENT NEGRO ARTIST AWARD

John Hardrick to Be Honored at Inter-Racial Meeting.

Mayor L. Ert Slack will present the Harmon award of $100 second prize to John Hardrick, local Negro artist, for his contributions to the field of fine arts at the Inter-Racial Sunday meeting, Feb. 12. Hardrick also receives a bronze medal.

The meeting will be held at 3 o'clock in the Roberts Park Methodist Episcopal church, with Dwight S. Ritter, general chairman presiding.

Honorable mention by the Harmon Awards judges in the field of music will be made for the composition of J. Harold Brown, musical director of the Crispus Attucks High School.

DISCOVER LOST PICTURE PAINTED BY NEGRO ARTIST

Canvas Created In 1843 Found In Dusty Attic, Returned To Race

Toledo, O.—The interracial day program on Sunday, February 12, at Douglass Center, was featured by an address by Miss Jane Hunter of the Phyllis Wheatley Association, Cleveland, and by the presentation to the Center of a painting, "The Trial of Shakespeare," the work of a distinguished Negro painter, R. S. Duncanson, who died abroad in 1871.

Age

3-17-28 New York

Duncanson, probably unknown to many of the present day, began his work in Cincinnati in 1843 and the Anti-Slavery League, realizing his talent, sent him to Edinburgh, Scotland, to study. He specialized in historical canvasses, some of his notable pictures being "Shilock and Jessica," "The Ruins of Carthage," "The Western Hunters' Encampment," "The Battle Ground on the River Raisin," and the Shakespeare picture.

One of Duncanson's pictures is said to have been purchased by the late Queen Victoria and is hanging today in Windsor Castle.

Lost Picture Is Found

The "Trial of Shakespeare," painted about 1843, was lost for a number of years, but was finally found, about 1917, in the dusty attic of a colored family at Mt. Healthy, O. It was purchased and restored by F. C. Wright of Mt. Healthy, who had made a study of Duncanson's work. After restoration it was exhibited at Traxel's, Cincinnati, attracting much attention.

The canvas, thirty by forty inches, was purchased by the Gano family; later it was given to a faithful Negro servant, who passed it on to the family in whose possesion it was then discovered by Mr. Wright. It depicts the story of Shakespeare at trial before the magistrate, Sir Thomas Lucy, on a poaching charge, and Anne Hathaway, with her child, is close by her side. Eleven human figures, two great hounds, and a deer, are pictured in the scene.

Frank Collins, executive vice-president of the National Supply Co., was the donor, and made the presentation, the response being made by Albert M. King, president of the Center. The canvas, worth a small fortune, will be carefully safeguarded until placed on the walls of the new Douglas Center.

SUN
BALTIMORE, MD.

MAR 16 1928

Negro Artists Expected To Enter Work At Charcoal Club Exhibit

John McGrath Announces Pictures Will Be Hung Without Preliminary Judging By Jury At Spring Display.

Several Negro artists and sculptors of Baltimore will enter the spring exhibition to be held under auspices of the Charcoal Club, it was indicated yesterday after John McGrath, president of the club, had announced that pictures would be hung this year without preliminary judging by a jury. An entrance fee of $1 will be charged and no artists will be allowed to enter more than two pictures.

Among the leading Negro artists in this city are Leroy Taylor, formerly a student at the Philadelphia Academy of Fine Arts; Anita Thompson, who modeled the portrait bust of Mason A. Hawkins, principal of the Douglass High School, which stands in a prominent place in the building; Dessandra Thomas, a graduate of the Chicago Art Institute, and Florence Purviance.

All Have School Posts.

They are prominent in the Negro art colony in this city and all are either teachers or supervisors of art in the Negro public schools.

Should they or other Negro artists and sculptors enter the exhibition it will mark the first time they have participated in an exhibition held under white auspices. It was said they had not determined whether they will enter their work, but that some of them had discussed it.

Last year the Negro artists and sculptors held their own exhibition at the Douglass High School. This attracted wide attention and was visited by many of the white artists and art lovers in the city.

All Artists Will Have Chance.

Mr. McGrath asserted the absence of a jury would permit not only prominent but obscure artists to exhibit their work. He explained such shows had been held in New York, Philadelphia, Buffalo and other large cities. The public, Mr. McGrath continued, will be the only judge.

The exhibition will be hung in the club's gallery at St. Paul and Preston streets. No date has been set for it.

BLACK MADONNA PUT IN LONDON EXHIBIT

Art Circles Get Shock When Englishwoman Shows Black Christ Child

ARTIST VISITED U. S.

Tour Of Baltimore Include Call At Afro Office

Afro-American

Baltimore

Staid and aristocratic art circles of London, England, had a shock Monday when Mrs. Laura Knight, white, put her latest painting, a black Madonna, on on exhibit at the Leicester Galleries.

Mrs. Knight, who toured the United States in 1927, painting race types in Baltimore and southern cities, titles her painting "Madonna of the Cottonfields'. It depicts a black woman in the traditional Madonna pose with a child of the same color in her lap instead of the hithertofore pictured fair haired baby Jesus. She wears a rich blue apron instead of the royal purple robes and a rocking chair takes the place of the sacred throne.

The English artist made a visit to the AFRO-AMERICAN while in Baltimore last summer. 'She painted

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NEW YORK
JOURNAL

ISSUE OF

MAR 13 1928

Negro's First Painting Bests Old Masters'

A painting by a negro elevator operator won over a drawing by Sargent and oils by other well-known American artists as the first picture to be sold by the newly opened art galleries of Thomas Russell, at No. 37 East Fifty-seventh street. The picture is the first attempt at painting by John T. Haitstalk, thirty-two years old, No. 117 West Sixtieth street, who has been elevator operator, furnace tender and general handy man at No. 37 East Fifty-seventh street, which houses several art and antique dealers.

Some time ago, after studying canvases by radical painters which he carried up and down in his elevator, Haitstalk made the boast that, although he had never touched palette or brush, he could paint a better picture than some of those he handled.

Some six weeks ago, he said, he started work on a painting to portray memories of Warrenton, Va., where he was born and brought up. Every evening at home he did a little work on the canvas. Last week he brought it, still wet, to Russell.

N.Y. TIMES

MAR 13 1928

Negro Novice Wins Over Noted Artists; Elevator Man's Painting Is First Sold

A painting by a negro elevator operator won over a drawing by Sargent and oils by other well-known American artists as the first picture to be sold by the newly opened art galleries of Thomas Russell, at 37 East Fifty-seventh Street. The picture is the first attempt at painting by John T. Haitstalk, 32 years old, 117 West Sixtieth Street, who has been elevator operator, furnace tender and general handy man at 37 East Fifty-seventh Street, which houses several art and antique dealers.

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Some six weeks ago, he said yesterday, he started work on a painting to portray memories of Warrenton, Va., where he was born and brought up. Every evening at home he did a little work on the canvas. Last week he brought it, still wet, to Mr Russell, who was formerly associated with the Ferargil Galleries, in the same building, and whom he had known several years.

Mr. Russell said yesterday that he became interested in the work at once as an example of primitive self-expression that "out-moderned the moderns." He spoke of it to several persons whom he knew to be interested in this type of work, received several bids and finally sold it to Miss Lauren Ford, painter for children.

The picture is a 28 by 30 inch landscape panorama, with houses and barns and winding roadways in bright colors. An old-fashioned pump is a conspicuous feature of the landscape. Children are depicted rolling hoops, a terrier is barking, and bright-colored automobiles come and go. Haitstalk said that when he had finished the picture the children looked so happy that he decided to call it "A Happy Day."

NEWS
CHICAGO, ILL.

MAR 28 1928

CHICAGO ART LEAGUE

WHEN James Weldon Johnson, the Negro author, was here last fall he was confident that the Negro had contributions to make to American art in the way of abandon and rhythm. It is that Negro painters, sculptors and decorative artists of Chicago may have a chance to function that the Chicago Art league was formed. What Motley and Dawson are beginning to express in painting Negro types and life, it looks as though Richmond Barthe might in time carry over into sculpture. His work at the league's exhibition now at the Wabash department of the Y. M. C. A. indeed has much promise. Though no one here has yet developed so thoroughly Negro spirit in decorative illustration as Aaron Douglas, illustrator of Alain Locke's books, the work of Ellis Wilson and

Elise Evans is to be commended for its taste.

• • •

Mrs. Alice Bidwell's exhibition at the Illinois Women's Athletic club shows an open-minded and adventurous spirit. Having first tried out impressionism, Mrs. Bidwell is now investigating modernism. Her best cards seem to be her daring and vigor, which so far show up to best advantage in her flower pictures.

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Art - 1929

JOURNAL
CHICAGO, ILL.

MAR 1 1929

30 NEGROES TO EXHIBIT ART

An exhibit of the work of more than thirty negro artists of the United States soon will be on view here under auspices of the Harmon foundation and the commission on race relations of the Federal Council of Churches.

More than ninety-one pieces of work are included in the exhibit, which is to visit ten cities besides New York, where it was held at the International house. The Chicago exhibit will be held at the South Parkway branch of the Y. W. C. A., under the auspices of the Chicago Art league, the date to be fixed later.

Several Chicago and St. Louis negro artists are represented. Archibald J. Motley Jr., Chicago, was the winner of the Harmon award of a gold medal and $400. His portrait, "The Octoroon Girl," received particular commendation from the judges. Motley has several other pieces of work in the exhibit.

Chicagoans Have Work

Other Chicago artists are Charles C. Dawson and Richmond Barthe. Artists from St. Louis represented are F. C. Alston, Jessie Housley and E. S. Campbell.

Richmond Barthe has two pieces of statuary in the exhibit which have excited considerable comment. They are "Head of a Tortured Negro" and "Figure of a Tortured Negro." The former won honorable mention.

Included in the exhibit is a painting, "Swing Low, Sweet Chariot," which goes back to slave days for its subject. It was painted with palate knife by Malvin Gary Johnson of New York. He said he tried to show the escape of emotions which the plantation slaves felt after being held down all day by the grind of labor and the consciousness of being bound out.

Wins Special Prize

"Set free from their tasks by the end of the day and the darkness, they have gone from their cabin to the river's edge and are calling upon their God for the freedom for which they long," he said.

His picture won a special anonymous ze of $250

A charcoal drawing, "Levee Luncheon," by E. S. Campbell, the St. Louis artist, also has attracted attention. Using very few lines, Mr. Campbell has drawn a group of negroes at the noon hour on the levee combining the serious business of eating with funmaking.

BRONX HOME NEWS

FEB 3 1929

Colored Children of Harlem Win Approval of Experts at Exhibition of Soap Modeling

The exhibition of sculpture in soap, now being shown in the W. 135th St., branch of the Public Library, of which Miss Beatrice Doty is director, is the work of colored children of Harlem and has attracted much attention from the public as well as praise from leading critics of sculpture.

Three prizes have been awarded and a reception held under auspices of the library. A head of George Washington done by Lawrence Hicks, 12, a member of the library, won the first prize of $25.

There were two other prizes awarded and both were sculptors of busts. Eagin Brooks won second prize of $15 and Francesco Lord won $10. Miss Augusta Savage, well known sculptress, sponsored the exhibition. Most of the work was done by her pupils.

The exhibit is contained in three glass cases, and consists of more than a dozen airplanes, animals, heads, figures, and other works of sculpture such as are usually done in marble bronze.

One of the leading soap manufacturers of the country offered the prizes. The exhibit, which will be closed this week, is open every evening from 7 until 9 o'clock The public is invited. The address of the library is 103 W. 135th St.

Members of Committee

The competition and exhibition were under the direction of a committee including James Weldon Johnson, Mrs. James Weldon Johnson, Dr. Alonzo de G. Smith, John E. Nail, James H. Hubert, Arthur Schomberg, Ernestine M. Rose, Geraldine M. Dismond, Gertrude Robers, Mary G. Davis, George W. Harris, William M. Kelly, Augusta Savage, art director, and E. P. Robinson, managing director.

According to Miss Doty, the exhibit has occasioned more interest than any held in the library during the past year, and the children were hard at work upon their sculpturing many weeks before the exhibit was finally completed.

The awards by the soap manufacturing company were secured through the National Small Sculpture Committee, an organization of artists, whose Jury of Award has such members as Leo Lentell, Gutzon Borglum, George E. Ball, Lorado Taft, Harvey Wiley Corbett, C. J. Barnhorn, Harriet W. Frishmuth Dr. Gustave Straubenmiller, Charles Dana Gibson, Alon Bement, and R. Guy Cowan.

Will take Work Home

The exhibitors will be allowed to take their work home this week.

Some of the work is exceedingly life-like, and practically all of the exhibitors show an unusual grasp of the art of modeling. The airplane, poised as if for flight, would be realistic floating on the surface of a bathtub of water, for instance, and the possibilities which it suggests for bathroom decoration are obvious.

The head of Washington, which took first prize, is exceedingly faithful to accepted reproductions of the countenance of the Father of his Country, and is not in the least "wooden". It was the ability which the youthful artist demonstrated to capture character in a modeling material which undoubtedly influenced the award of the first prize.

NEGRO PAINTER OF BIBLICAL SCENES ANTEDATES H. O. TANNER

Washington Eagle 3/10/29

By Abram T. Hall.

(Pittsburgh Press.)

Eagle 3-10-29 Washington D.C.

It is a fact not commonly known by race people of this day and generation that antedating Henry O. Tanner, the noted race artist, by nearly a decade, there was an earlier race exponent in Huntingdon, Pa., by the name of John Gwynne Chaplin, whose talent and skill as a painter of Biblical scenes, portraits and medalions was known and appreciated for quite a number of years, among many of the aristocratic white families throughout the eastern part of the state. He was born in Huntingdon, Pa., in November, 1828, the son of Levi and Sophia Chaplin, and was educated in the grammar schools and academy of that borough. While attending the latter, although then only 15 years of age, he entered into a competitive contest, conducted by the Academy of Fine Arts, Philadelphia, and his picture, "Paul Preaching Before the Athenians," won for him the first prize—a year's travel in Europe. While abroad he visited every important city in continental Europe, also Great Britain. Returning home he resumed his studies at the academy and his efforts with canvas and pencil, graduating with honors from the former, and then betaking himself to the Fine Arts Academy in Philadelphia for further technical instruction in his chosen profession. He subsequently studied literature and art, four years at the University of Dusseldorf, Germany, and three years under able teachers in Rome, Italy. Shortly after his return to this country he met and married Miss Hannah Gwynne of Pittsburgh, who was then a student at the Avery College in Allegheny, now the North Side, Rev. Charles Avery performing the ceremony.

He met his death at a railroad crossing near his home in 1909. Only recently the citizens of Huntingdon have begun to seek out his paintings and to accord him belated honor. He is survived by a brother, George Chaplin, of Pittsburgh, and four daughters, Mrs. Ida Robinson of New Brighton, Pa.; Mrs. Clara Wagner, Rochester, Pa.; Mrs. Louise K. Hall and Mrs. Mae Johnson of this city.

Eagle 3/15/29 Washington D.C.

NEGRO PAINTER OF BIBLICAL SCENES ANTEDATES H. O. TANNER

By Abram T. Hall.

(Pittsburgh Press.)

It is a fact not commonly known by race people of this day and generation that antedating Henry O. Tanner, the noted race artist, by nearly a decade, there was an earlier race exponent in Huntingdon, Pa., by the name of John Gwynne Chaplin, whose talent and skill as a painter of Biblical scenes, portraits and medalions was known and appreciated for quite a number of years, among many of the aristocratic white families throughout the eastern part of the state. He was born in Huntingdon, Pa., in November, 1828, the son of Levi and Sophia Chaplin, and was educated in the grammar schools and academy of that borough. While attending the latter, although then only 15 years of age, he entered into a competitive contest, conducted by the Academy of Fine Arts, Philadelphia, and his picture, "Paul Preaching Before the Athenians," won for him the first prize—a year's travel in Europe. While abroad he visited

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WORKS BY NEGRO ARTISTS.

Constitution
5/5/29
Atlanta
Ga.

During next week, at the Central Y. W. C. A., there will be an exhibit of 63 paintings done by negro artists, submitted originally for the Harmon awards in New York, but since shown in various cities of the country.

Art and press critics have voiced fine appreciation of the artistic genius and execution of these selected paintings. Many of them were executed by non-professionals who are engaged in the common labors of daily life, and are therefore highly commendable for the inspiration, persistence and skill with which they were produced.

The exhibition of them in this city is sponsored by many of our leading citizens who believe, as The Constitution does, that such evidences of cultural aspirations and esthetic progress upon the part of our colored fellow-citizens should be given sympathetic encouragement. The examples are plentiful and multiplying that persons of the colored race are not only seeking the higher fields of science, literature and art, but are achieving impressive results in all of them.

The lovers of the fine arts in Atlanta will be interested to view the forthcoming display of paintings by both professional and amateur artists of the colored race, and will generously accord them the appreciation they may merit from connoisseurs.

Y. W. C. A. Shows Paintings By Negro Artists This Week

Constitution
5-5-29
Atlanta
Ga.

By R. B. Eleazer.

Atlanta has had many notable art exhibits, but that which is to be shown at the central headquarters of the Y. W. C. A. during the coming week is unique in that all its 63 canvases are by American negro artists. The exhibit is sponsored nationally by the Harmon Foundation and the Federal Council of Churches, of New York, and locally by a hundred of Atlanta's well-known art lovers.

The pictures were submitted last year in a national competition for the Harmon award in art, and the exhibit includes the prize-winning canvases and many other subjects of a very high order. It was first displayed in January at International house, Riverside drive, New York, where it was viewed by more than 2,000 persons, and has since been shown in a number of cities, including a recent very successful showing in the Speed Memorial Museum at Louisville. It has been brought to Atlanta in the confidence that the people of this section will be glad of the opportunity to see the best that is being produced by our American negro artists, and to manifest appreciation of their commendable efforts in this field.

Program for Week.

The program for the week includes a preview on Tuesday evening, May 7, from 7:30 to 10 o'clock, to which artists, teachers of art, officers of art associations, and other especially interested are being invited. At this showing R. J. McKinney, secretary of the High Museum of Art, will be present and has consented to give an address relative to the pictures on display. The hostesses on this occasion will be Mrs. Samuel Lumpkin, Mr. and Mrs. E. Marvin Underwood, Mr. and Mrs. Guy Woolford and Miss Clara Nolan.

On Wednesday, Thursday and Friday the exhibit will be open to the public from 2:30 to 5:30 and 7:30 to 10 o'clock, with a different group of hostesses on each occasion. Saturday morning from 9 to 12 o'clock has been set apart especially for the public school children, with Mrs. Louie J. Elsas, superintendent of the Junior Red Cross, in charge.

Saturday afternoon and Sunday afternoon, May 11-12, have been reserved for the colored people of the city, and the exhibit on those occasions will be in charge of the Fine Arts Study Club, which is headed by Professor Kemper Harreld, director of music at Morehouse college.

Arrangement Committee.

The general arrangements are in charge of a committee composed of Mrs. Samuel Lumpkin, chairman; Mrs. Guy Woolford, president of the Y. W. C. A.; Mrs. E. Marvin Underwood; R. J. McKinney, secretary of the High Art Museum; Miss Clara Nolan, secretary of the Y. W. C. A., and Miss Florence Read. The list of sponsors includes a hundred names, among them the following, and many others:

Governor and Mrs. L. G. Hardman, ex-Governor and Mrs. Clifford Walker, R. L. Foreman, J. Carroll Payne, Mrs. J. M. High, Eugene Black, A. J. Orme, Mr. and Mrs. Harry Atkinson, Clark Howell, Sr., John S. Cohen, A. R. Whitman, Bishop H. J. Mikell, Drs. J. C. McCain, Harvey W. Cox, M. L. Brittain, Willis A. Sutton, and Thornwell Jacobs, Mr. and Mrs. Ben Elsas, Mrs. Samuel M. Inman, Mrs. John J. Eagan, Mr. and Mrs. Guy Woolford, Mr. and Mrs. Leonard Haas, Mr. and Mrs. David Woodward, Mr. and Mrs. S. F. Boykin, Mr. and Mrs. F. J. Paxon, Mr. and Mrs. W. R. Prescott, Major and Mrs. R. J. Guinn, Mr. and Mrs. Clark Howell, Jr., Dr. and Mrs. Malcolm Dewey, Mr. and Mrs. R. K. Rambo, Mr. and Mrs. Frank Inman, Misses Rosa Woodberry, Emma Scott, Charlotte Smith and Thyrza Askew, Dr. and Mrs. W. H. Kiser, Jr., Dr. and Mrs. L. O. Bricker, Mrs. Hal Hentz, Mr. and Mrs. John Spalding, Mrs. H. G. Parks, Mrs. Bulow Campbell, Professor Llewellyn Scott, Mrs. E. V. Carter.

"Handicapped Winners."

No small measure of the interest attaching to the exhibit is in the remarkable stories of ambition, struggle and ultimate achievement found in the lives of the exhibitors. It is very interesting to note, for example, that while the winner of the first prize is a professional painter and some of the others are commercial artists and illustrators, most of the exhibitors are making their living in other ways and pursuing art as a side line.

Malvin Gray Johnson, whose picture, "Swing Low Sweet Chariot," received the second prize of $250, works at night as an elevator operator and follows his art during the day. He was able in this way to complete the course at the National Academy of Design. Ellis Blount, who has three pictures in the showing, works as a stenographer while studying art. William Braxton, whose picture "Winter" was highly commended by the art critic of the New York Times, works as waiter in a restaurant, though he has been painting and exhibiting for the past eighteen years.

Frank J. Dillon is a stained-glass designer. John W. Hardrick drives a Ford truck to support his family and his painting is done on Sundays and at night. He was a prize winner in the Harmon competition of 1927. George B. Johnson and John Toodles are letter carriers; Richard Lindsey, a bus man; Maud Irvin Ownes, a housekeeper. A. A. Smith sings and plays for a living and to finance his study of art.

Window Washer Wins.

Palmer C. Hayden, who had been supporting himself by doing half-day jobs of window washing and house cleaning, and painting the other half of the day, received an award of $400 for one of his paintings in 1926 and later was enabled to take two years study abroad. William E. Grant is a shipping clerk, and Henry Jones a public school director of physical training. These and other interesting facts about the several exhibitors are set forth briefly in a statement which will be available to those attending the exhibit.

Those who are sponsoring the exhibit believe that the people of Atlanta will avail themselves in great numbers of the opportunity to see these fine pictures without charge; and the more so because they represent a group in America's population whose opportunities for artistic pursuits have been quite limited, but who in spite of that fact have been able already to make extraordinary contributions to American art in the field of music, and who in painting, sculpture, and literature are beginning to attain favorable and wide recognition.

N. Y. BOY GETS UNUSUAL PLACE IN ART EXHIBIT

[illegible]

To be placed among the thirty most gifted children, artistically, in the New York City public schools is no mean honor in itself, but to rise to that station from humble parentage and modest surroundings makes an ideal basis for a success story.

Such was the good fortune of young Ronald Joseph whose 60 charcoals, water colors and crayon drawings are in Dr. Henry E. Fritz's exhibition of work of the thirty most gifted children in public schools.

Joseph came to his country from the West Indian Islands when he was eleven years old. Seven years ago he started to public school. It was probably by chance that he got the opportunity to develop his artistic talents. His teacher sent him to Stuyvestant high school where Dr. Fritz organized a class in art. It is limited ot fifteen boys and fifteen girls.

"I do not want to copy anybody or anything," he said in expressing his desire to be original.

Joseph is less of the dreamer than most artists of the common conception. "It does seem rather silly," he stated "to be totting in a garrett waiting for people to come and make you famous. What I would like best to do would be to get odd jobs, illustrating perhaps, until I could really do what I want to. I would like most of all, not to go to an art school, but to work and learn from somebody who is doing something creative."

Joseph's originality extends further than that. Unlike most Negroes, especially those engaged in artistic and literary endeavors, he is not race conscious. Dancing and mixing for the fun in them, have not appealed to him.

Most of his time is spent in study. He also reads Schopenhauer frequently.

NAT'L ART EXHIBIT MAY 24TH

The Smithsonian Institute Announces Display of Negro Painting

Tribune
5/17/29
Washington
D.C.

The National Gallery of Art of the Smithsonian Institution announces an exhibit of American Negro Art to be held in the foyer of the Art Museum, foot of Tenth street, northwest, from Thursday, May 16, to Monday, May 27. The exhibit represents a selection of the paintings and works of sculpture brought together in New York for a few months ago in connection with the annual Harmon Award in the Fine Arts for Negro Artists. The exhibition is open to the public free of charge from 9:30 a.m., to 4:30 p.m., week days, and from 1:30 p.m., to 4:30 p.m., on Sundays. An illustrated catalogue of the exhibit has been prepared and will be on sale for 25 cents.

Shown in New York

The exhibit has been already shown in New York City, Indianapolis, Atlanta, and other centers, and has gained high commendation from art critics. It includes the paintings which were granted the Harmon Award by a committee of well known artists. Among these the painting by Archibald J. Motley, Jr., especially his "Octoroon Girl," which brought the gold award from the Harmon Foundation this year, and the "Swing Low Sweet Chariot," by Malvin Gray Johnson, which received the exhibit prize, have attracted specially wide attention.

The exhibit will also include a selection of sculpture from the Washington studio of Mrs. May Howard Jackson, who received the bronze medal this year. Her bronze bust of Paul Lawrence Dunbar from the Dunbar high school has been kindly loaned for this exhibit.

Many Paintings

The paintings represent a very broad range of subjects. Negro types and scenes naturally play a large part but there are also portraits, landscapes and imaginative works in considerable number.

The exhibit in Washington has been arranged by the Committee on Race Relations of the Washington Federation of Churches. Of this committee Dr. Anson Phelps Stokes, Canon of Washington Cathedral, is chairman, and Dr. Emmett J. Scott, secretary-treasurer of Howard University, secretary.

Art - 1929

TEACHERS BRING ART COLLECTION FROM W. AFRICA

J. H. Morford and Native Wife Here From Lagos With Many Pieces

Age

J. H. Morford, who for almost 25 years has been a teacher and independent missionary in Lagos, Nigeria, West Africa, arrived home aboard the Acquitania Friday, September 27. Mr. Morford brought with him his native wife, who is a beautiful and charming woman, and the largest collection of native African art in brass, ivory, woodcarving and leather-work that it has been this reporter's privilege to see.

10-5-29

Mr. Morford was originaly from Chattanooga, Tenn. He was educated in the public schools of that city, at the Portland, Maine, High School, and at Tugaloo University, Miss. At the last named institution he was fired with an ambition to take the torch of enlightenment to what he thought a that time were his savage brothers. His views on this subject have since changed. They are still his brothers, he told an Age reporter, but they can by no stretch of the imagination be considered an inferior people. His more than twenty years contact with the youth of that country has proven to him that they possess the same inherent possibilities for development as any other racial group.

New York

A British Protectorate

Nigeria is under the protection of the British Government, and Mr. Morford declared that the British are liberal in their policy towards the natives of the country. He also described the educational institutions in the country under auspices of the British government. Special emphasis is laid on health education, says Mr. Morford. Many of the young men are sent out from these government schools as sanitary inspectors and the brightest pupils are sent to England to enter the universities to fit themselves for the medical profession. A number of the young men are also being sent to America to study agriculture.

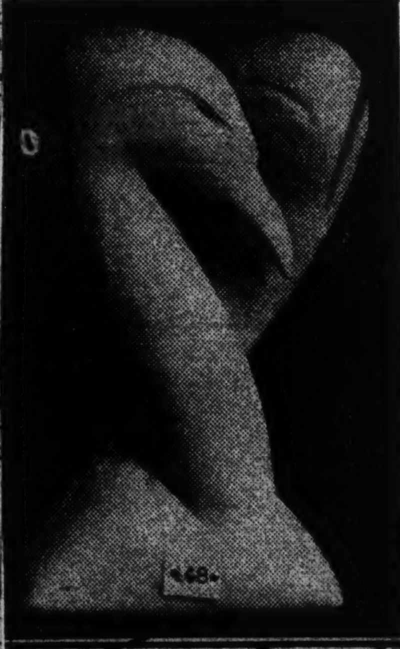
Granddaughter of Chief

Mrs. Morford is not the ordinary type of native African woman. She belongs to the House of Olomu of Brohemi, and is a granddaughter of the late Chief Nana of Koko. She speaks English perfectly, and is cultured and refined in every way. She received her education in Leeds, Eng, and was a teacher in the government schools of Nigeria when she met Mr. Morford. Both were highly thought of by their associates in Kings College, Lagos, Nigeria, where Mr. Morford has just recently been retired as assistant head master.

In addtiion to their fine collection of native African art, they brought with them stereoptican views of the native life of the country. They plan a lecture tour of Negro schools and colleges throughout the South.

While in New York, they are the guests of Mr. and Mrs. James A. Reid of 233 West 136th street.

Soap



Amsterdam News

This unique and modernistic piece, "The Swans," won honorable mention and $10 for Raymond Jenkins, 3930 Park avenue, Bronx, in the senior group of the fifth annual competition of small sculptures in soap, for which Procter and Gamble provided prizes.

6-19-29

The exhibit is on view at the Anderson Galleries, 489 Park avenue, and will continue until June 29. More than 3,000 entries were made by professionals and amateurs.

New York

MORE THAN TWO THOUSAND VISIT NEGRO ART EXHIBIT

Independent

5-9-29

Atlanta Ga

The Exhibition of Fine Arts by American Negro artists, which has been at Spelman College for the past week, has from the moment of its opening attracted crowds of visitors. Monday morning more than a thousand students attended the exhibit, and in all more than 2,800 individuals visited it, many of them returning day after day to study the pictures.

The exhibit is sponsored by the Harmon Foundation and the Committee on the Church and Race Relations of the Federal Council of Churches, and is an outgrowth of the Harmon Award in Fine Arts. The presentation is made for the purpose of acquainting the public more generally with the creative accomplishments in fine arts by Negroes. It is hoped thereby to encourage the Negro in creative expression of a high order, and to assist him to a more satisfactory economic position in the field of fine arts.

Of the twenty-six artists whose work is represented, three are art teachers, and two commercial artists, one is a stenographer, one a shipping clerk, two are elevator operators, one drives a Ford truck, and many of the others do some form of manual work to support themselves. Of the three who are studying abroad, Palmer Hayden, who received the gold award in 1926, worked as a window washer and odd job man to earn his training; Albert Alexander Smith sings and plays to pay his way, and Hale Woodruff, winner of the bronze award in 1926, and a former Y. M. C. A. secretary, is being financed on the promise of pictures which he may execute in the future.

The pictures, which were on exhibiion at Spelman College April 28 through May 6, may also be seen at the Y. W. C. A. on Auburn Avenue, Saturday afternoon and Sunday afternoon, May 11-12.

ART EXHIBIT IN ST. LOUIS

Courier Pittsburgh Pa

ST. LOUIS, Mo., July 3.—The St. Louis public library announces an exhibition of the work of Negro artists of St. Louis from July 10 to August 5, 1929.

7/6/29

The Harmon Exhibit of Negro Artists, a collection of the best paintings by Negroes in the United States, has been brought to St. Louis by the race relations committee of the Community Council and will be shown at about the same time—July 8 to 22. It was first announced in the St. Louis Globe-Democrat of May 24.

This exhibition will be held at the City Art Museum, that beautiful structure, itself a work of art, which still crowns Art hill in Forest park, left from the World's Fair as a permanent heritage to St. Louis and its thousands of visitors.

There is no doubt that back of this signal recognition of Negro effort and achievement in the field of pictorial art, added interest and sympathetic understanding developed in the three or more inter-racial groups organized in this city. The idea, however, of bringing the Harmon Exhibit to St. Louis and of fostering and developing art appreciation and expression by promoting an exhibit of the work of local artists is that of John T. Clark, executive secretary of the Urban League of St. Louis. Mr. Clark has been loyally supported by a very small group, composed of artists and art lovers. Added interest attends this exhibit with the announcement that awards of four cash prizes have been offered by the following citizens: Mr. Aaron W. Lloyd of the Knights of Pythias, Mr. and Mrs. Macklin of the Macklin cafeterias, Judge Crittenden E. Clark of the Justice court and Mrs. John A. Haskell, a member of the Community Council.

Several young matrons, prominent in the social and civic life of St. Louis, are now making their contribution to the movement by securing cash prizes for the best work offered by the "fledglings," young persons, many of whom, with little or no formal art training, have submitted work of striking talent and promise. The jury of admissions and the jury of awards are composed of recognized art critics. The decision of the jury of awards and the occasion of their presentation will be given publicity later.

Work on Exhibition

In the Palais of Fine Arts, Brussels, is being held an exposition of the work of Lubaki, a native of the Belgian Congo. Lubaki is a water-colorist and he is creating a sensation in leading art circles. There are more than a hundred pieces in the collection.

African Art Shown In Fifth City Exhibit

Exhibition Coincides With N. A. A. C. P. Meeting In Fifth City

Journal & Guide

Norfolk

7-6-29

Cleveland, July 3—The first exhibition of old African art will open in Gallery XI of the Museum of Art during the first part of the coming week. The showing is timely, as during the last week in June the National Association for the Advancement of Colored People will convene here in Cleveland.

The exhibition includes a large number of fetishes or sculptures in wood, pottery, and examples of metal work, textiles and baskets, some of which are from the Museum's collections and others which have been loaned for the occasion by various institutions and private collectors. Among the objects to be exhibited are a alrge number of the objects brought back from Africa by Paul Travis and given to the Museum by the African Art Sponsors and the Gilpin Players of Cleveland.

These objects have been supplemented by a magnificient array of sculpture, pottery and carved cups which have been generously lent by the American Museum of Natural History, the Theatre Arts Monthly and various Cleveland collectors.

The exhibition will be on view until July 3, and it promises to be a fine and representative showing, as it illustrates a large number of the arts of African craftsmen whose creations have considerably influenced many of the ultra-modern painters and sculptors.

THOUSANDS VIEW NEGROS' PAINTINGS ON EXHIBIT HERE

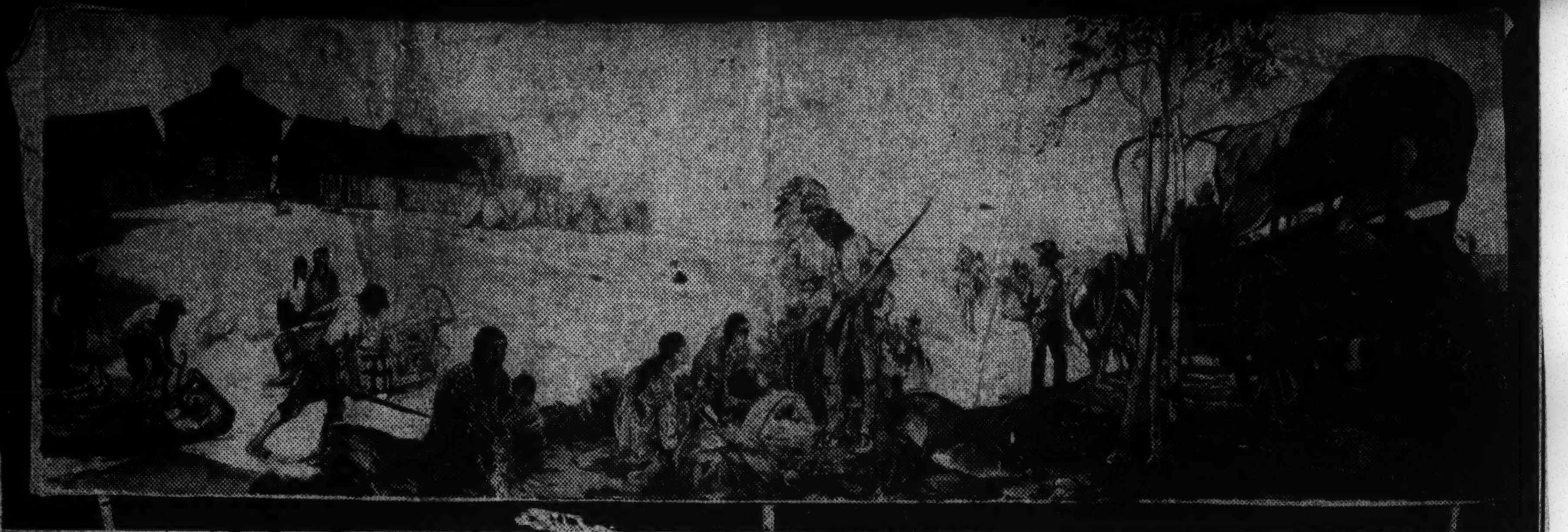
Constitution

5-15-29

Atlanta Ga

The Harmon national exhibit of paintings by negro artists, which for the past two weeks has been shown at Spelman college and the Central Y. W. C. A., attracted 3,300 visitors and met with very favorable commendation, according to Mrs. Samuel Lumpkin, Miss Florence Read, and other members of the committee in charge of the showing of these pictures in Atlanta.

Naturally the largest attendance was on the part of the colored people, of whom 2,800 viewed the pictures, including all the public school children above the fifth grade. The attendance of the Y. W. C. A. ran to nearly 500 and included many local artists, art patrons and teachers, educators and other prominent people. It is stated that nothing but favorable comment was heard.



Defender 6-8-29 Chicago, Ill.

COMMEMORATES HISTORIC EVENT—W. Eduardo Scott, noted painter, who was commisioned by the Chicago board of education to paint the landing of Jean Point De Saible at Chicago in 1789 for the Shoop school in Morgan Park. The above picture shows the canvas as it nears completion.

—Defender Photo.

NEW YORK HERALD

JUL 22 1929

$250 Prize for Negro Artist

A prize of $250 will be awarded by an anyonomous donor to the Negro exhibiting the best work of art which he created during 1929 at the third annual National Exhibition of Fine Arts to be held next January in International House, 500 Riverside Drive, Dr. George E. Haynes, secretary of the organization, announced yesterday.

Sumner, Miss., Sentinel
Thursday, July 18, 1929

COLORED SCULPTOR.

Charlie Lewis is a negro worker at the I. C. shops in Water Valley During the hours that most negroes workers roll their galloping cubes and flash their aces and kings Charlie makes models in clay. A recent statue he completed of President Hoover has won praise in the press.

Negro Art Exhibit To Be Held Here

To create wider interest in the work of the Negro artist as a contribution to America and to stimulate local talent to aim for the highest standards of achivement, a Negro Art Exhibit sponsored by the California Art Club, will be held at Barnsdall Park, 1645 North Vermont, commencing Sunday, December 1, from 2:30 to 5 p. m., and continuing at the same hours Wednesday, December 4, Sunday, December 8 and Wednesday, December 11. A special program for children has been arranged for December 14 from 2 until 4:30 p. m.

Flash

11-30-29

There will be music on each afternoon and evening under the direction of Richard D. Mann, and short addresses by various speakers of both races stressing the field of Art as exemplified by the Negro and his attainment.

Los Angeles, Calif.

This exhibit has been secured through the efforts of William Edouard Scott, a Negro artist of Chicago, known for his mural paintings. Mr. Scott assembled and sent to the coast work of several different eastern artists, including his own, for the purpose of aiding the Interracial Committee to bring to the attention of the American public the achievements of members of the Negro race in the field of art. To the eastern collection has been added the work of a few California artists—the sculptor, Sargent Johnson, of Berkeley, pastels done by Constance Phillips of Los Angeles and architectural drawings by A. F. Paynes and Paul R. Williams of Los Angeles. In addition the work of a few Los Angeles people is shown, chiefly craft work.

Dr. Elzora Gipson is responsible for the idea and is to be highly commended for her untiring efforts towards making it a success. There is no admission charge. The sponsors are the California Art Club, California Branch of National Music Association, N. A. A. C. P., Colored Women's Federated Clubs, Southern Division. Fellowship of Reconciliation, Japan American Society, Interracial Society. In co-operation with the following persons: Mable Wing-Castle, Beulah Stors Lewis, Mrs. W. A. Whitmore, Antionette Sable, Mrs. C. A. Bass, Mrs. A. Hill, Dr. H. C. Hudson, L. G. Robinson, Mrs. M. S. Nelson, Helen Werner.

NEW YORK WORLD

NOV 29 1929

NEGRO EXHIBITS WOOD BLOCKS

An exhibi of wood blocks by James Lesesne Wells, an instructor at Howrad University, is attracting attention at the 135th Street Branch of the New York Public Library. The young Negro's style is compared to that of Masareel, although he has never seen any of the Belgian's works. Some of the illustrations have appeared in various magazines.

ASKS FOR MORE VALUE OF ART BY THE NEGRO

Age

12-14-29

GREENSBORO, N. C. Dec. 12 — On last Friday night, December 6 Dr. Benjamin Briffin Brawley, noted scholar, lecturer and author, in an address that was informative thought provoking, inspirational and illustrative of the use of diction rhetoric and a study of perfection, made an earnest plea for higher standards and saner values at Bennett College for Women. Taking as his subject. "The Negro in Literature and Art", he made aplea for a deep and genuine not only in things literary and artistic but in all phases of Negro life and thought. Beginning with a brief review of actual achievements, Dr. Brawley paid especial tribute to Paul Lawrence Dunbar, for whom there is a tendency to show depreciation in some quarters now-a-days, and then quoting Arnold's definition of culture as "a study of perfection," he showed with frequent illustration how America falls short of this with its excessive emphasis on psycho-analysis on business as the one great field for successful endeavor and also in education and religion. He than gave special attention to the achievements of the last 10 years touching upon such books as "Black April" and "Scarlet Sister Mary", and even many of the publications of the University of North Carolina Press which with is characterized by mood of despair and abandon, conferring credit neither on American literature nor on the Negro. The whole address was a plea for higher standards and saner values.

It closed with inspirational stories of such characters as Paul Cuffe, Elizabeth Taylor Greenfield, Marie Balwin, and Meta Warrick Fuller, this being addressed particularly to the young women of Bennett College.

MRS. DELIA AKELEY OFF TO PUSH PIGMY STUDIES

Plans to Live With Tribes in Africa to Learn Customs Regarding Children.

To continue her studies of the pigmy tribes of the Belgian Congo, with whom she spent several months in 1925, Mrs. Delia J. Akeley, the first wife of Carl Akeley, the sculptor and naturalist, sailed recently on an expedition into the interior of Africa, under the auspices of the Brooklyn Museum, it was announced yesterday at the museum.

Mrs. Akeley intends, it was said, to live with the pigmies to acquaint herself with their customs, especially with reference to the rearing of children and their development.

It was said that Mrs. Akeley would try to supplement collections, gathered on former trips, illustrating the ancient customs, charms and rituals of medicine men. This material, it was said, may be used by Dwight Franklin for models showing the development of the human race in a series he is preparing for the Brooklyn Children's Museum.

The expedition is Mrs. Akeley's fourth to Africa and her second under the auspices of the Brooklyn Museum. On her first expedition for the museum in 1924 she shot several large animals and collected old ivory carvings, weapons and material illustrating primitive negro art.

Art-1929

COURANT
HARTFORD, CONN.

JAN 27 1929

To Exhibit 60 Pictures Of Negro Art

Show Will Open At Atheneum Thursday Under Auspices of 'Y. W.' Race Relations Committee

An exhibition of paintings by Negro artists, the first to be shown in Hartford, will open in the annex of the Wadsworth Atheneum Thursday evening, January 31, under the auspices of the race relations committee of the Hartford Young Women's Christian Association. The exhibition will open with a reception on that evening and will continue through the following Tuesday. There will be about 60 pictures on view representative of the best work of all well known Negro artists.

The exhibition in Hartford is being held in cooperation with the Harmon Foundation and the Commission of Race Relations, Federal Council of Churches. The pictures in the exhibit will be those which were entered in the 1928 exhibition of fine arts by Negroes, for which the Harmon Foundation of New York offers a prize each year. The Hartford showing of the paintings is the first time they have been on view outside of New York.

Foundation Stimulates Work.

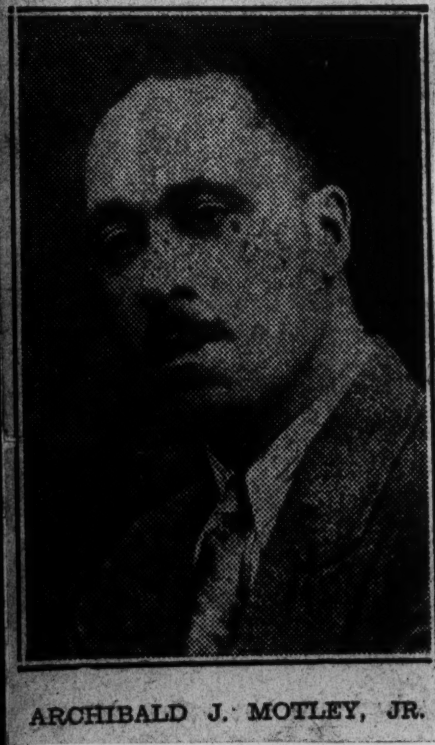
The Harmon Foundation has been established to stimulate creative work in literature, music, fine arts, business, including industry, science, invention, education, religious service and race relations. It also brings helpful public recognition to individuals of marked creative ability with special attention to those whose work has not previously received such distinction.

Among the artists who will be represented in the Hartford exhibition will be Malvin Gray Johnson of New York, John W. Hardrick, of Indianapolis, Ind., Archibald J. Motley, Jr., of Chicago, Ill., and Charles C. Dawson of Chicago.

The subjects of the paintings are varied, featuring portraits, landscapes and foreign settings. Two of the outstanding paintings are "Octoroon Girl," painted by Archibald J. Motley, Jr., who received the gold award in fine arts, given by the Harmon Foundation in 1928 and "Swing Low Sweet Chariot" by Malvin Gray Johnson, also a prize winner. The latter is a distinctly Negro theme that has attracted considerable attention.

Committee Members.

Mrs. Alexander Bunce is chairman of the race relations committee who will sponsor the exhibition. Other members of the committee are Miss Ruth Porter, Miss Elizabeth Cairns, Miss Emma Welcher, Mrs. Ralph R. Seymour, Mrs. Walter C. Murray, Mrs. Warren S. Archibald, Mrs. Edward H. Lorenz, Mrs. Benjamin J. Tillman, Miss Elizabeth Wilson, Mrs. J. C. Jackson, Miss Edith Howard, Mrs. R. Augustus Lawson, Miss Primrose Woolverton, Miss Bess F. Graham, Miss Alice D. Brooks, Miss Dorothy Beecher and Miss Myra Logan.



ARCHIBALD J. MOTLEY, JR.

COURANT
HARTFORD, CONN.

FEB 2 1929

Power Shown In Negro Art At Atheneum

Large Collection Contains Work of 27 Artists, Several With Real Claim to Recognition

BY ALBERT W. COOTE.

Strength, albeit misapplied at times, distinguishes the exhibition of paintings by American Negro artists which has been hung at the Wadsworth Atheneum Annex.

Twenty-seven artists, ranging from puerile imitators of doubtful models to others of bolder and more genuine brush have contributed to this collection of three-score pieces.

"Swing Low, Sweet Chariot," a conception of the famous spiritual by Malvin Gray Johnson, is typical of the exhibition. Here one sees color used lavishly and advantage taken to the full of the sentimental background of the piece.

Probably the best work in the gallery is "Picnic at the Grove" by Archibald J. Motley, Jr. Motley takes his colors from the palette of Suerat but the vigor and eclat of this piece is peculiarly his own.

Hailstalk Method Simpler.

While many of the artists have expended their pigments liberally rather than with discrimination, one exhibitor, at least, has chosen to maintain a chaste frugality. In his "Winter Day," John T. Hailstalk attains pleasing form and perspective. With courageous simplicity he has rejected the more obvious tricks of his contemporaries.

Although lacking in solidity, Albert Smith's conception of the "Church of St. Andrews, Madrid" is noteworthy for its tone relations. Motley's "Octoroon Girl," while well-sketched, is as lifeless as the usual magazine cover adornment.

The broken colors of Monet, and Dodge MacKnight's technique are apparent in Allen Freelon's "Gloucester Coast," a picture which shows only a modicum of originality. Suggestive of Daumier is Albert Smith's "Sunday Outing."

Other Painters.

Albert Alexander Smith has done excellent work in his "Beggars in Church, Madrid." Another adequate piece is Smith's delicate etching of a street in Rome. Frank J. Dillon has contributed an interesting still life, while John Wesley Hardrick's "Sydonia" and "Biddie" by Henry B. Jones, are among the best portraits of the exhibition.

Other artists whose work is included are Palmer C. Hayden, Hale Woodruff, Ferdinand W. Ellington, S Ellis Blount, Arthur Diggs, Richard Lindsay, Henry B. Jones, Charles C. Dawson, John E. Toodles, Jessie Housley, James A. Porter, D. Norman Tillman, F. C. Alston, Maude Irwin Owens, Clifton Thompson Hill, William E. Grant and George H. Ben Johnson.

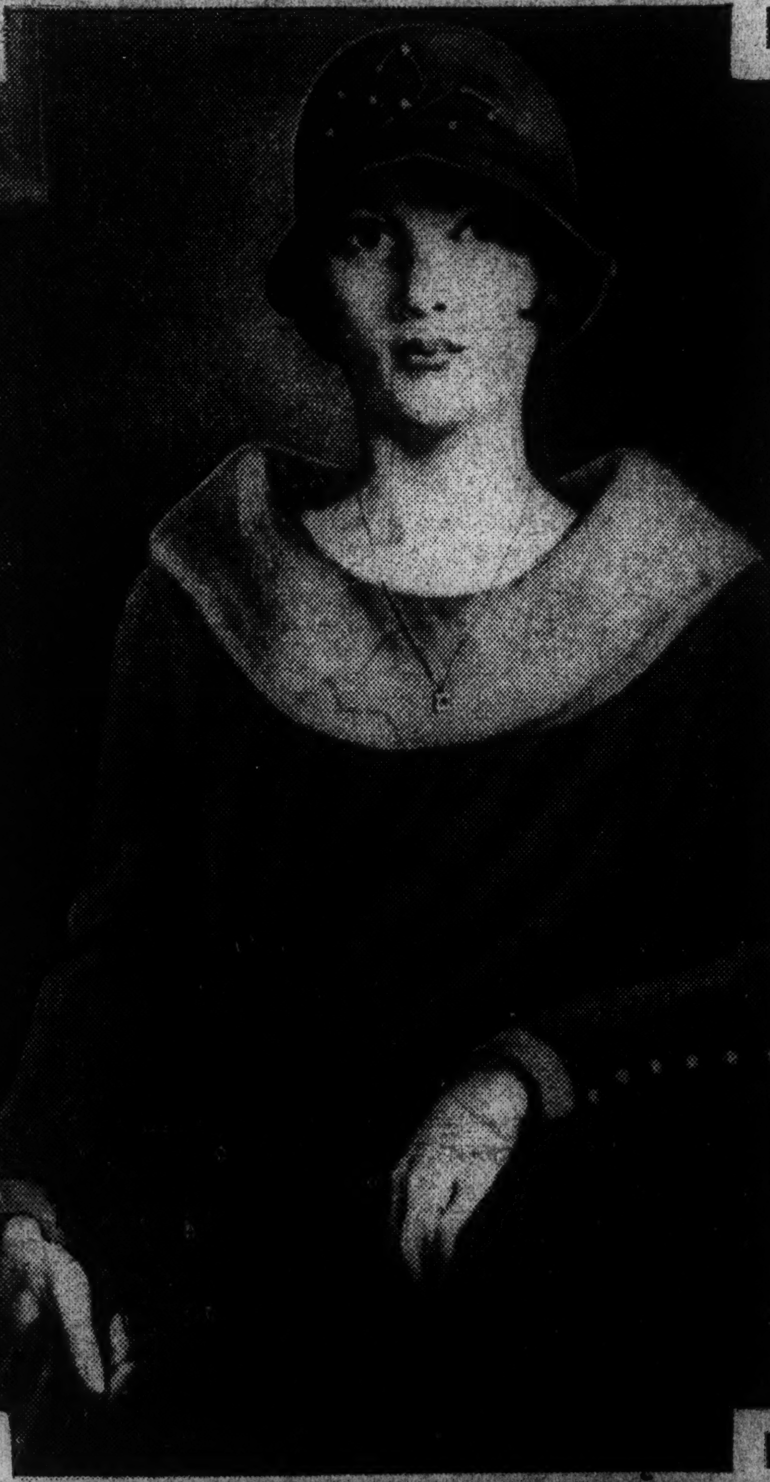
The exhibition will remain here until Tuesday of next week. It is presented by the race relations committee of the Hartford Young Women's Christian Association in cooperation with the Harmon Foundation and the race relations committee of the Federal Council of Churches.

Arthur Everett Austin, Jr., acting director of the Wadsworth Atheneum, formally opened the show Thursday night.

N. Y. JOURNAL

JAN 4 1929

PRIZE PAINTING



"The Octoroon Girl," done by Archibald J. Motley, Jr., negro painter, won first prize of a gold medal and $400 in the Negro Art Exhibit.

PAINTINGS AND SCULPTURE SHOWN BY NEW ARTISTS

The dancing, jazzy black man with the Harlem blues did not even get an invitation to the Negro Art Exhibit at No. 500 Riverside Drive.

Even the banjo strumming negro of the old mammy songs has been forgotten by the colored artists who exhibited their works under the auspices of the Harmon Foundation. Dignity is the keynote of their exhibit, subdued colors portray the tragic and scholarly aspects of their lives.

The earnest sons and daughters of colored chauffeurs, teachers, Pullman conductors, etc., have worked their way through art schools, doing the most menial labor that they might at last paint. Some even taught themselves.

Archibald J. Motley, Jr., winner of the gold medal and $400 award, whose "Octoroon Girl" strikes the attention immediately on entering the room, also has painted a portrait of his grandmother, called "Mending Socks." But her pose suggests "Whistler's Grandmother."

The bronze prize winner, Mrs. May Howard Jackson, is particularly filled with the pride of her race. Her bust of Kelly Miller, president of the colored university, is especially interesting.

She has also done a bust of mother and child. The mother is pale, straight-nosed, without a curl in her hair—a quadroon—but the baby in her arms is unmistakably a flat-nosed, full-lipped colored child. It is said that Mrs. Jackson hardly shows a trace of negro blood, with white skin and white hair. She is a well-poised woman of fifty-one, very proud to be married to a prominent colored teacher.

CHAUFFEUR'S SON'S WORK.

The gay young blood in Albert Alexander Smith's "Laughter" is more the light-hearted negro of old times. The painter, by the way, is the son of Joseph Pulitzer's chauffeur, and the other chauffeurs in the same garage asked that a notice of the exhibit be posted there. Albert Alexander Smith is now studying art in Paris.

Mary Lee Tate's "Tranquility," done in the most delicate, Japanese-like blues and tans, has come a long way from the jungles of Africa. It has a flowery, fragile quality, strangely unexpected and new. It appears to be a water color done on a heavy canvas.

The artist is by profession a school teacher, interested in social work, and comes from Cincinnati. She teaches the ordinary grammar school subjects, and is interested in painting as a diversion.

The sculptor, Richmond Barthe, feels the tragedy of his race strongly. His bust and figure of a "Tortured Negro" have brought him honorable mention in the exhibit.

"The Quadroon Madonna," by Charles C. Dawson, another painter who won honorable mention, is a singular study. The woman's strange eyes and the baby's mischevious look leaves the spectator puzzling about the painting's significance.

Prize winners of other years are also represented, although last year the prize winning subjects were chiefly landscapes. The picturesque harbors and landscapes of France were often represented.

Sargent Johnson's bust of "Sammie," the little colored waif whom he paid a quarter to get him to pose, has been loaned by Mrs. Ernst Alexander, who purchased it after it won the exhibit prize last year.

The exhibit prize for this year will be announced during the exhibition. The only minor note in the exhibition is the colored artist who comes asking after paintings which have not been found quite worthy for this year's showing.

To Open Dramatic Workshop In Boston

Boston.—Mrs. John Wallace, graduate of the Emerson School of Oratory announces the opening next month of her School of Elocution and Dramatic Workshop fashioned after the Harvard Workshop, where the work of aspiring artists will be encouraged. A Junior Theatre is also contemplated.

Tour of Fine Arts Exhibition Ended

Sixteen of Sixty-four Pictures Sold, Dr. Haynes Announces

The collection of sixty-four pictures by Negro artists that have been on tour of eleven principal cities has just been returned to the Harmon Foundation and the Federal Council of Churches, announced Dr. George E. Haynes, secretary, 105 East Twenty-second street, today.

The pictures were shown at the Butler Art Institute, Youngstown, Ohio; the Art Section of the Atheneum, Hartford, Conn., under the auspices of the Chicago Art League, Chicago; at the Herron Art Institute, Indianapolis; at the J. B. Speed Memorial Museum, Louisville, Ky.; Fisk University, Nashville, Tenn.; Spellman College and the Y. W. C. A. at Atlanta, Ga.; National Art Museum, Washington, D. C.; at the National Council Congregational Churches, Detroit, Mich.; Cleveland Art Centre, Cleveland, Ohio, and at the St. Louis Museum of Art, where they were on exhibition all of July. Thousands of white and colored people viewed the pictures in these cities.

From the collection of sixty-four pictures, sixteen were sold as a direct result of the exhibits, two being purchased by the J. B. Speed Museum at Louisville, Ky. In addition to these other pictures were sold by the artists themselves, some of whom have assurance of additional commissions. The prize picture, "Swing Low, Sweet Chariot," by Malvin Gray Johnson was purchased by a group of admirers and permanently hung in a studio in Orange, N. J.

This tour of pictures produced by Negro artists is an outgrowth of the Harmon Awards for Distinguished Achievement among Negroes that are offered not only in the Fine Arts, but also in education, music, literature, science, business, religious service and race relations. The closing date for entry of candidates this year is September 3.

Getting Talent To Be Used

By Promoters in Broadcasting From

Tribune

LOCAL RADIO STATION

Al. Roberts to Assemble Colored Talent

9-12-29

Construction on the local radio station is well under way and according to Mr. John Kemper, construction engineer, it is hoped that the work will be completed within the next two or three weeks. The studio will be on the roof of the DeSota Hotel and the transmitting station will be situated on a site six miles on the Augusta road.

Savannah Ga

The name of the station will be WSGP, "Wonderful Savannah, Georgia's Port." There are many advantages to be derived from this venture. It will increase tourists and convention travel to Savannah; will advertsie Savannah nationally; will place Savanah on an equal footing with other cities of like size, and will bring all Savannah in close touch with the entire country, furnishing amusement and education to the people.

It is estimated that the minimum total revenue per day will be $1

derived from various contracts and advertisements, while the expense of operation will be $70.75, making a net daily profit of $54.25.

Negroes Asked To Subscribe

About $20,000 will be required to construct this station and begin successful operation. Most of this has already been pledged, but more subscriptions are necessary, and for this reason a special effort will be made within a few days to have the colored population of the city take a more tangible part by subscribing and supporting this effort. Subscribers as security will receive certificates of common stock, at the rate of $10.00 each from the Savannah Broadcasting Company.

As a citizen this is the biggest chance you have ever had to advance a little money towards Savannah's growth and prosperity which is practically the same as a temporary loan because it is expected that the earnings will be sufficient to refund your subscription in full with interest.

Colored Artsts To Appear

Colored citizens of Savannah will be interested in the fact that many local artists will be given an opportunity to appear at the local station. Mr. Alfonso Roberts has been asked by the management of the station to assemble a supply of local colored talent to appear on various programs at the station.

NEGRO'S PAINTING WINS FIRST PRIZE AT FAIR EXHIBITION

Moses A. Hubert, negro born and reared on a farm near Sparta, Hancock county, was awarded first prize and the blue ribbon for the best oil painting in the art exhibition at the Southeastern Fair. Hubert now lives at 368 East Linden street, Atlanta.

Although the negro has not enjoyed the advantages of an education in art, and his training along this line has been very limited, his work, according to the judges who awarded him first prize, is "intensively expressive of imagination and originality, vsualizing the soul of a great artist."

HARMON EXHIBIT, NEGRO ART, SHOWN IN ATLANTA, GA

3,300 Of Both Races See

Product of Negro Artists

Age

Atlanta, Ga.—3,300 people, white and colored, visited the Harmon National Exhibit of Negro Art which was shown here during the last two weeks, first at Spelman College, and then at the Central headquarters of the Y. W. C. A.

Included among the number were many of the city's most prominent art patrons, educators, and social leaders, and all the children of the colored schools above the fifth grade.

5-25-29

The exhibit was brought to Atlanta by Spelman College and the Commission on Interracial Cooperation. Its showing locally was sponsored by a hundred of the city's most prominent white people, as well as by the colored Fine Arts Study Club, headed by Kemper Harreld. In introducing the pictures to the Atlanta public the Constitution said editorially:

New York N.Y.

"Art and press critics have voiced fine appreciation of the artistic genius and execution of these selected paintings. Many of them were executed by non-professionals who are engaged in common labors of daily life, and are therefore highly commendable for the inspiration, persistence and skill with which they were produced.

An exhibition of paintings and sculpture by Harlem artists opened last week at the 135th St. branch of the Public Library; to be continued until September 20th.

Eight artists and two sculptors have contributed their works for exhibition.

Mr. M. Gray Johnson has six paintings entitled The Kettle, Still Life, Red Cloth, Self Portrait, Harlem and Sunlit Road.

J. H. D. Robinson has six paintings catalogued as Stream and Bridge, Evening Glow, Quietude, The Plowman, Workday End and The Bonfire.

W. J. Russell is represented by Still Life, Books, and Two Seasons.

Aaron Douglas has Hatsu Kuma and a portrait Charline.

Earl Sweeting, Evangeline St. Clair, George Robinson and Ellis Wilson add to this picture gallery with single pictorial offerings.

On the top of the bookcases are works of sculpture by Augusta Savage and E. P. McDowell.